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Daudet and the Theatre.

I have in a previous letter spoken of the great success of Alphonse Daudet's Sapho, now playing at the Gymnase. The powerful reality of the piece, the boldness of certain scenes, the novelty of the denouement, the correct style of the dialogue render this drama more than usually interesting. Besides, many persons see in the hearty welcome it has received a beginning of a transformation of the public taste. The form of the novel has already been changed, but the theatre has thus far resisted any great innovations; the comedy of intrigue is still the ideal novel of dramatic art for the average play goer, who has a horror of anything that wanders too far away from conventional ideas. Alphonse Daudet is one of the strongest and most popular of French novelists. A German critic has lately called him the truest poet of modern France. His works are translated into all languages, and he has in America more readers, perhaps, than anywhere else out of France. I am sure, therefore, that an analysis of his ideas on what a theatrical piece should be will be welcomed by your readers, particularly as his Sapho will very likely be played in New York. Daudet has been ill for some time, but now he is well again and full of enthusiasm for theatrical work. He is at present engaged in dramatizing his Numa Roumestan, and he intends to carry out in this piece his ideas on realism at the theatre, which he has already indicated in Sapho, and which I shall endeavor to faithfully transcribe further on. In Numa Roumestan, Daudet purposes to show the two French temperaments, those of the North and South, and he will considerably change the ideas of the novel in putting it on to the stage.

Daudet declares that he has no exclusive theories in literature, for he does not believe that they serve any end, and because in the elaboration of every artistic work there is an involuntary and mysterious part which escapes all rule. It is a noteworthy fact that since Sardou, Pailleron and Goudinot, no dramatic author has come forth. Dandet believes that this dearth can be remedied by giving more liberty to the theatre. The theatre is to-day living upon old formulas, just as it was at the close of last century; then they had receipts for making a piece, and to-day it is the same, only the receipts are different. Daudet's idea of the liberty of the theatre is that it should be emancipated from these conventional rules. What ruins the theatre to-day is that the interest of every piece centres in a combination of situations; this theory is far from being the highest ideal of art. A young man forsees the medallion the Counters will be lost Will he see it or will he not? To settle this important question the dramatic author introduces a great many crying improbabilities and makes of all his personages a lot of puppets stuffed with sawdust. Matters have arrived at such a point that the public no longer asks: Is it true? Is it real life? but simply: Does it belong to the theatre? The theatre, says Daudet, has become a special and tactitious world inhabited by conventional beings. We must give up these personages that are put away, after the piece, in the stage propertyroom. Why should a lover necessarily have a correct figure and be well dressed?

The author of Sapho is convinced that what can be done in the novel can be done on the stage. The disciples of Scribe and Dennery claim that style and all the researches of art which impassion us do not belong to the theatre. Goncourt even goes so far a i to say that the theatre should be closed for twentyfive years before trying to raise it out of the literary misery to which the situation conjurers and clevet tricksters have reduced it. But Dandet believes that the reconciliation between the theatre and the novel is not so difficult as all that. If, he says, instead of always speaking of the gift of the theatre, which is a mystery that no one has ever known how to explain, we should speak of the gift of observing, of seeing life. The young authors would comprehend, and instead of all writing novels, they would also write for the stage. The study of characters and manners is what should be demanded of them, and what should attract them instead of the fabrication of playthings for pastime. Why not make a good play as well as a good novel out of a fresh and living subject? Certainly a novel is composed in a different manner than a piece, but Daudet says that a writer who has something to say and knows that he has only three or four hours in which to say it, will soon learn how to make his piece.

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Daudet is decidedly opposed to the present

it, and his way of seeing and feeling being getting his denouement of Sapho accepted. At to the stage, and this something new he will in the fourth act of Sapho, when the two

theory that a drama should be composed with pugnant task for an artist, for it obliges him a view to presenting certain situations—the to turn his back on reality and the sentiments scenes à faire, as they are called. In con- he feels, and to seek in his predecessors the structing a piece, he says that he does not formulas that have made their success. This make a mathematical problem, the result of is the trade of the men who write pieces full which may be foreseen, but endeavors to show of situations. The number of situations is, a corner of life such as he sees it and feels after all, not large-half a dozen-which are entirely personal, he pretends that he can produce something original and unexpected. For him, the scene à faire is a most commonplace thing, for it is often improbable. If authors would give up begging public applause by means of worn-out compositions, they would no longer make denouements which are simply constructed to please. During four acts they try to set affoat some characters that fail in the fifth, because the public must have a conclusion that will not torture it and prevent it from sleeping. Daudet says that he had great difficulty in getting his denouement of Sapho accepted. At combined and recombined according as an

would become amusing even for an artist, and the artists would return to it. Even the miseen-scine is generally conventional, and ought to
be revivined by each one bringing his part of
observation. As it is now, the actors are
grouped for ten minutes at the right and then for ten minutes at the left, and it is quite an af-fair to change them from one side to the other.



Now, in German operation is so heavy and involved good German, and quite u by the singer. Unfamiliar and involvare very hard to be understood w They do not strike the ear, and by the has arrived at the meaning of a sente singer is far out of ken and the rest is I ever. Let anyone who doubts only take book of Lohengrin and tell us if that be speech of Turk, Christian or Jew. The tences are twisted together in a Gor of hopeless puzzlement. Examine the



ALEXANDER SALVINI.

first he and Belot had arranged the piece so that the public should have its favorite conclusion. Gaussin awoke after his nap, found Sapho's letter on the table and ran it over at first with a careless eye, then more carefully. "But it is for me!" he cried. He then saw that Sapho's trunk was missing and soon comprehended that she was gone; he even thought of pursuing her. Uncle Cesar reappears, stops him and sermonizes him. Gaussin bursts into tears and Uncle Cesar says: "Cry, my boy!" Then he added: "In my day partings were easier; a smack and it was over." And the curtain fell. The public left the house with its own conclusion. But Daudet rebelled. He said to himself: "Perhaps the piece will have twenty performances less, but we will end it in a truer and less hackneyed fashion." And he wrote the present denouement.

To take into account the requirements of the public and to work to please it is a most re-

and observes in the world.

An author should not work for the actors any more than for the public. What can an author do that is truthful when, instead of trying to represent the reality, he models his personages upon the talent of an actor? He copies simply what he has already seen played. The actors are the first victims of this system. Instead of developing their talent in making an effort to create some new rôles, they play always the same characters and lose the faculty of transforming themselves. Daudet says that he composed Sapho without thinking about the interpreter. Mme. Hading accepted the rôle as it was. And what a surprise when she appeared in a character so different from those seen up to the present! If the taste for improbable situations, conventional characters and ficelles could pass, and if, in exchange, the public would take pleasure in what is real, the theatre

find only in himself, in what he sees and feels lovers separate, they both weep, and a sob from one responds to a sob from the other. At the dress rehearsal everybody felt that these two beings could never come together again. The effect was immense. At the first performance, and the following ones, after Jane Hading falls so tragically, the claque applauds, and no one hears the sobs. Conse quently the scene is spoiled by the habit of applauding.

How to get these ideas adopted by the managers is the question. The theatre now lives. under a reign of terror. If an author does not of The Magic Flute; the imbecility of the succeed the first evening, he is promptly executed. Managers have an instinctive aversion ginal is made doubly mane by the for new ideas, whereas a well-worn situation, idiotic translation, and such el which has often served reassures them. Since "b'ow that flute" are thrown in to such a scene has already succeeded twenty darkness. We maintain that In worthily carry out the objects of our times, it will have a success for the twentyfirst time, and ready-made formulas are thus perpetuated. But, as the public is already words as with the music.



pe it is rank heresy to say that Victor at the Star on Monday—is a ridiculous de about on stillis, breathing an artificial sephere surcharged with brumagen chry-and red-fire. But that is our honest , as it must be the opinion of everyy who looks at the pieco—not as it seems, as it really is. Even the mild talent of and melodramatic trash. The of the play denndes it of a good the original dialogue, and for this we seful; but at the same time it brings a abourd situations so closely toget airly paralyze the spectator's reasoning is, and leave him benumbed with doubt whether the plot contains anything benefits of lurid pictures. The language Maintin. Since Hernani was first proin a thousand different shapes, ore, by going back to the pioneer mantle school, we find the lines d and stiff. The dialogue shows the poetic quality; it is abrupt, un-and pitched in a highflown, sensay. We do not wonder that the Parl-ty-six years ago waged a fierce battle ieraani, jeered its representation at the the reigning classic dramas compositions were lacking in blood ical; they had a due reillerary requirements, and they the built on approved and well-established on. If in the paimy days of the old Bowery, an Jones, Brown or Robinson had come tward as the author of Hernani, that stuffy ation drams produced on those boards. In the version used by Mr.
the story is told with unparalleled
the apectator being rushed from one
ity to another, and before he has had gest one-half that he has seen and he curtain has fallen on the fifth act. at act is laid in Donna Zanthe's boudoir, Hernani, the outlawed rebel, and the of Spain, Don Carlos, come together, the best on making love to the mistress of lece. The act ends with the King spartlaw's life. Indeed, nearly every act ndes with a similar piece of magna-y. The second act is brought to a close ni, after equalizing matters and spar-King in turn, running a gauntlet of ife from a parapet. In the third act Don on his innings. He spares Hernani, and He spares Hernani, and the has by strategy taken Donna Zanthe ay with him. In the fourth act, which is in the catacombs at Aix-la-Chapelle, the King once more gets a chance to spare some fives, and he grants amnesty to Hernani. Gomez and their brother conspirators against his life and crown. This sparing business ht continue ad infinitum did not mes in the fifth act come to the sensible onclusion that a play, like all other things, nal that Hernani must join the great mater. Donna Zanthe accompanies this journey, and so matters terminate with a double suicide, to the intense tel of everybody.

Mr. Barrett is the last man we should select make the character of Hernani even tolerrational and acceptable. His stiff and ard manner, his nervous gait and preachy lvery, are entirely unsuitable for the delineof a romantic hero. His love-making oth Donna Zanthe was as [spasmodic as the ts of a badly adjusted steam-engine; us conflicts with Don Carlos were so in dignity as to transfer all our sympathat libidinous monarch, while in the t effective scene with Gomez, which is ated at the close of the third act, he aped to be measuring his lung-power with outs of Mr. Barrett and his copolished their purpose, however, allery, always vulnerable to the atneal fury, were wrought up to an pitch of enthusiasm, and they grar to the echo. Really, of the evening Carlos of F. C. Mosley. Mr. able decorum and grateful part with the and royalty. Mr.

turbulent. Happily for those in front with delicate tympani, his voice gave out before his work was finished, and he was perforce com-pelled to deliver the remaining lines in a hourse and feeble conversational tone. Minna K. Gale, Mr. Barrett's new leading lady, is pretty and blessed with a pleasant voice and a com-posed manner. As Donna Zanthe she would more praiseworthy if she dropped the artificial method of reading which one associates with the pump-handle style of elocutionist. es were graceful and becoming. Insed, all the costumes were harmonious and many of them rich. The scenery was excellent. Mr. Clare's two sets-the catacombs and the Moorish garden-especially deserving ap

Edwin Booth's engagement began most suspiciously at the Fifth Avenue Theatre on Monday evening. The house was crowded, and the enthusiasm throughout the evening was immense When Mr. Booth came upon the stage he was given a rousing reception. His impersonation of Hamlet is too familia to require comment. Its ripe beauties were heartily enjoyed by the large audience, and the conspicuous points were beartily applauded. The support given by the Boston Museum company was satisfactory in the main. Mr. Barron as the Ghost, and Miss Clarke as the Queen, were excellent. As much cannot be said for the King of Charles Blanche Thompson was a sweetly Kent pathetic Ophelia. The tragedy was ade-Othello is to be acted on Saturday night, Mr. Booth appearing as

After a long absence John A. Stevens came to New York on Monday night. The People's Theatre was crowded to see A Great Wrong Righted, and Mr. Stevens satisfied the audience that the thing could be done. The piece is a melodrama in a prologue and five acts, and is of a highly sensational order. Briefly told, the plot deals with the vicissitudes of Kenneth Rawdon, falsely accused. Kenneth is the son of noble parents, but the father, suspicious of his wife, denies the paternity, and accuses one Lord Vargrares. The accusation rouses the indignation of young Rawdon, and he clings to his mother. But at last the disowned son leaves the house, determined to wreak vengeance upon Vargrares, who has poisoned the nind of his father. He meets Vargrares just as the latter has been mortally wounded and robbed by Frederick Benton, who claims to be a son of the Lord, and who, repulsed in his demand for money, is provoked to the deed. Kenneth is accused, tried and sent to a penal

In succeeding acts the horrors of prison life are portrayed. Rawdon, under the alias of Richard Bright, is subjected to the lash and otherwise inhumanly treated. There is a revolt, and Richard is a conspirator therein. Through his respect for the wife and daughter of the commandant, at the last moment he flies to their rescue. Charged with being a traitor. he is cast upon a desert island and there meets mother and daughter and one Captain Bragdon, who has ill-treated him in the prison. He is crazed with thirst and hunger, and Bragdon, mistaking him for a wild man, about to shoot him, when the daughter, Milly Graham, recognizing the convict as the deliverer of herself and mother, interposes and saves him, His wants appeased the convict saves the castaways by steering as the party is rescued, Bragdon, who is in love with Milly Graham, denounces Bright as an escaped convict. The latter appeals to Milly, but she has just been seized with brain-fever. Bright is condemned to die. At a crisis be implores Milly to remember his services to herself and mother; but she can recall nothing. In despair he shows her a Testament she had given him, with some loving advice inscribed on a fly-leaf. At once the maiden recalls everything, and Bright's life is saved. Later his innocence is discovered, and he returns to England is restored to his mother, and wed Milly. Of course, there are several personages interested in the unravelling of the plot who cannot be mentioned in the space at command: their acting only will be referred to.

Mr. Stevens has surrounded himself with strong company. The star won unbounded applause as Kenneth Rowdon, and was recalled at the end of every act. While he still retains many of the old mannerisms, there is noticeable a marked improvement in his acting. His methods are quieter, and the old explosiveness, not to say rant, is absent. J. H. Fitzpatrick's Lord Rawdon was acted with dignity and force. He appeared only in the prologue, and, being a good actor, he may have doubled somewhere; but it wasn't discovered. The Lord Vargrares (Will Baker) was murdered as soon as he appeared. There was too much pump-handle in C. T. Nichols' Rev. Mr. Whitley, but he rounded up the periods nicely, and evoked applause by his pious utterances. Frederick Benton, heavy villain and Rawdon's double, was badly conceived by Harry Colton. Polished in the prologue, he became brutish in the last act-the scene of his usurpation as the son of the blind Lady Rawdon. The low, vulgar swagger with which he invested the part was very offensive to refined eyes and ears. The audience tool very kindly to Moses Shadrick, a villainous Jew, played by William P. Sheldon. His performance was conventional, but the lookerson became almost hysterical whenever he made

appearance, and even gave him a recall. ne his by-play killed off the serie At one time his by-play killed on the serious work of his fellow-actors. Mrs. W. G. Jones was a fine Lady Rawdon—dignified, neat, and very suggestive of ye dramatic methods of ye olden time in ye Bowerie. Mrs. Jones has warm hold upon the affections of East-side

East-siders. This admirable actress played the part of Eliza Justey, mistress of Frederick Benton. In her scenes with the villain she moved the audience as she willed—to laughter by her sneers or to applause by her denunciation. And yet the part was beneath her abilities—she simply toyed with it, and still did it justice. Emily Lytton was overweighted with the part of Milly Graham, but she struggled bravely through it. Through lack of strength she "queered" the scene where Bright discovers himselt by aid of the Testament But Miss Lytton had one or two recallswhich no one begrudged her. Louden Mc-Cormick and Maude Miller were in the castthe latter for a brief moment. Their work calls for no particular notice; all the minor parts were capably played. The scenery deserves especial mention. The third act, Desolation Rock, was a moving panorama. Rounds of applause followed the changes. Next week the popular Gus Williams will appear in One of the Finest.

The last week of Margaret Mather's long and highly successful season at the Union Square Theatre is devoted to The Honeymoon. She has played Juliana over a hundred times through the country ,and in the relaxation afforded by the change from tragedy to comedy she evidently finds enjoyment. The sharp-tongued heroine of Tobin's comedy has not in recent years had so interesting a representative. Miss Mather plays the part with spirit, intelligence and a keen sense of its umorous possibilities. Her illustration of the gradual transformation of the proud bride from her vixenish proclivities to the temper of a sweet and loving woman is delightfully breezy, natural and amusing. The Duke Aranza of Milnes Levick is the best performance he has given this season, although it might be improved by the employment of a trifle more grace and a trifle less roughness. Frederick Paulding is an admirable Rolando. but an injustice is done him in cutting some of his best scenes to shreds. H. A. Weaver's Balthazar is of course all that it should be, an Harry Eytinge is grotesquely comic as the Mock Duke. William Ranons makes the Doctor a laughable personage, with a queer hitch in his speech. Zamora is not given much color by Jeannie Harold, but she plays the part neatly. Mand Peters makes a light and spirited Volante and Mrs. Jamison is good as the hostes of the inn. Voegtlin's scenery is sufficiently good for the brief time that The Honeymoon is to remain before the public. Jack-in-the-Box will be brought out on Monday.

Rose Levere gave a very good performance of Leah the Forsaken at the Mount Morris Theatre on Monday. Her own acting of the heroine was marked by sensible and artistic reading. She has a fine face, a beautiful roice and the handsomest arms one can see in a day's walk. Her giving forth of the celebrated curse was impressive without rant, and in the pathetic parts was very sympathetic and natural. This artiste has a future before her if she goes on as she has begun. Hudson Nathan, and was recalled after his scene in the third act. C. L. Graves made a capital Burgomaster, well read and well acted, and Mr. and Mrs. Bell gained the good opinion of the andience as Rudolf and Maddalena. The introduction of the children's choral dance. and the opening choral music was very much admired. Miss Levere was recalled after every curtain, and applauded to the echo by a good house, not of the ordinary paper stamp, but evidently composed of people who had paid their dollars honestly.

The Rajah was played to a good house a the Third Avenue on Monday night by a good company. J. G. Saville is very acceptable in the part of Wyncot, Rillie Deaves is as pretty as of old in the character of Gladys, and the other dramatis persona were in trustworthy hands. The next attraction here will be The Banker's Daughter, opening on Monday next.

Tony Pastor's entertainment is better than usual this week, and that is saying a good deal. Flora Moore, Queen Vassar and the Dare Brothers are among the list of clever specialists who furnish two-hours and a half of unceasing mirth and melody.

Thatcher, Primrose and West's Minstrels are having a prosperous time of it at Niblo's. They will be succeeded next week by J. H. Wallick and his Bandit King company.

The Wages of Sin is having large receipts at the Grand Opera House. The company is the same as when it was recently seen in this city, except that Mark Price now appears as Stephen Marler.

Kellar's 150th entertainment was given at the Comedy Theatre the other night, and the formal celebration of it was deferred until Tuesday, when souvenirs were distributed. This is the last month of Kellar's successful stay. out dialogue or action. Then the lovely music

Preparations are being made for the apparent of Tony Hart and a country compa ance of Yony Hart and a comedy company at this house in the farcical abundity, A Toy Pistol.

Adonis still booms along merrily at the Bijou to the usual accompaniment of good ouses and good humor.

One of Our Girls is still in the ascendency at the Lyceum. There is no abatement in the favor bestowed upon the performance of Miss Dauvray and her clever company.

The Grip is winding up its career at Harrigan's Park Theatre with a steadily large attendance that must be gratifying to all concerned. The new comedy is being prepared for production.

Monday week is the date set for the first performance of Valerie at Wallack's. Meantime the Guy'nor is delighting good houses.

Saints and Sinners is drawing crowds to the Madison Square and the management has not found it necessary to announce a change of

Evangeline continues to be the bright shrine where many devotees worship the charms of extravaganza, and the Fourteenth Street is restored to its olden popularity.

The Musical Mirror. The American Opera company was liberal

even to excess in the getting up of The Magic Flute of Mozart, and, sooth to say, its lavish expenditure was wasted on an ungrateful object. There is much lovely music in this opera, many charming melodies, some glorious choral writing and instrumentation, such as Mozart alone can give. Pearls of sound are there in plenty, but pearls, be they never so fine, will not show their true complexion if set in pinchbeck. And that is what has happened to these. The drama is so utterly imbecile in texture and stupid in language that not the finest music in the world could give it life. The book is one continued tale of sound and fury, signifying nothing. There is not the semblance of a plot; the comic characters are as dreary as the most stolid Teutonic mind can make them, and, as a relief to the dreariness, we have simple vulgarity, in the mild sense of the word. We have heard the greatest singers try their hardest to pull this Magic Flute out of its native stupidity, but always in vain. The fog of duliness is too dense to be pierced even by the soprano of De Murska. On this last occasion the band was simply beyond praise. Never have we heard the wonderful overture so admirably played—the entrances in that glorious fugue were as decisive and as accurate as the most delicate clockwork; the various shades of crescendo and diminuendo of forte and piano were given with a fidelity like one of Rembrandt's pictures, and the grand body of tone in the end was as the rising winds. The chorus also was perfect, both in singing and enunciation-would it had better words to enunciate. The body of tone in the chorus of priests of Isis was something to remember for ever. The full-voiced dispason rolled through the vast theatre in volleyed thunder. The lesser parts were well sung, and the genii were on this occasion represented by three very pretty girls, with iresh voices, instead of the at old coryphees we have b accustomed to see in these parts. The three ladies attendant on the Queen of Night sang with admirable precision, and acted as if they had something to do with the scene-which they really have not. Mr. Whitney's Sarastro was excellent; his great voice was utterly satisfactory in the two grand bass songs, and the only fault we could find was that, to our thinking, he took the "Within this holy dwelling" a trifle to slow. Mr. Hamilton sang and acted the absurd part of Papageno for all it is worth and a great deal more. Nothing can redeem its stupidity, but Mr. Hamilton did succeed in getting several laughs. He sang the music admirably. Mr. Candidus is evidently out of his element as Tamino. He is essentially a singer of the German school, and the music of Mozart is, notwithstanding the nationality of the composer, essentially of the Italian school of Cimarosa and the more elevated of the Italian writers. It requires more delicate and sympathetic handling, or, rather, voicing, than Mr. Candidus can give it. Miss L'Allemand has most of the qualities necessary for the Queen of Night, and her F in alt is very clear and brilliant; nevertheless in the great Revenge bravura she weakened perceptibly. Her execution is very good, but it takes a voice of exceptional endurance to sing the trying music of the part. Miss, Juch made a very nice Pamina, singing charmingly and doing all she could with a most insipid part. Nevertheless we must say that the principal points of excellence were among the band and chorus. The finale, with its gorgeous oriental magnificence, its many hued crowds, its waving plumes and its choral dance, was a sight of splendor not often seen on the stage. One little sprite among the feather-bearer attracted our notice by her grace and agility. We had the curiosity to ask her name-Josephine Gau-

tier. French, of course; la danse is the spe-

cialty of French people. The best way to give

The Magic Flute would be as a cantata, with-

could assert its power without being marred by the stupid play.

The preparations for the Gypsy Baron go on busily at the Casino. The music is said by experts who have heard it to be of a most taking and melodious strain, and there is a scene in a hay-loft that will be very funny. A grand in a hay-loft that will be very funny. A grand march of a novel character will be led by Billie Barlow. Two prime donne, Pauline Hall and Letitia Fritch; Mr. Castle, the celebrated tenor, as the Gypsy Baron; Mr. Wilson and a host of others. We look for a very perfect production, and with Conried at the belm and Jesse Williams at the prow. the voyage must be prosperous.

The translation of The Mikado from the Rome of the Fifth Avenue Theatre to the Avignon of the Standard has not weakened the faith of the votaries who worship at his shrine still. Truly the popularity of this opera. is wonderful, and shows conclusively that simply-written, pretty melodies are what the pubhe wants. Sullivan tried a loftler flight in. Iolanthe and Princess Ida, and failed; but now that he has returned to his first love, as in-Pinafore, success shines upon him again.

The Other Mikado, at Koster and Bial's is almost rivalling the original, and the concert and selections are very good and much enjoved.

A Poem by Mr. Winter.

At the banquet given at the Hotel Bellevue. in Philadelphia, on Thursday evening, Jan. 14. to celebrate the fourth anniversary of the establishment of the Clover Club, the following poem, which he had written for the occasion, was read by William Winter, of the Tribune, The speaker introduced it with a humorous address, and it was received by the distinguished company with marked enthusiasm.

A CLOVER BLOSSOM. The losely sailor, when the night.
O'er ocean's glimmering waste descends.
Sets at the peak his signal light.
And fondly dreams of absent friends.

Starless the sky above him broods, Pathless the waves beneath him swell; Through peril's spectral solitudes That beacon streams—and all is well.

So, on the wandering sea of years. When now the evening closes round I light the signal torch that coeers, And scan the wide horizon's bound.

The night is dark, the winds are loud, The black waves follow fast and far; Yet once may flash, through mist and cloud The radiance of some answering star. Haply across the shuddering deep,

And I shall dearly, sweetly know,
Though night be dark and storm be drear,

Though night be dark and storm be dream.

That somewhere still the roses blow,

And hearts are true and friends are near. Each separate on the eternal main. We make for one celestial shor metimes we part to meet again Sometimes

Ah, friends, make glad the gracious day, When sunshine bathes the tranquil tide And, careless as a child at play, Our ships drift onward side by side!

Too long with intellectual will, And stony pride of iron sway. We bid the voice of love be still And dash the cup of joy away.

No comfort haunts the fallen leaf!
Wait not till broken, old and sere
The sad heart pines, in hopeless gr
For one sweet voice it cannot her

Thought has its throne and Power its glow.

And Kest its thrill of transient ease;
But best of all the hours we know
Are rose-crowned hours that fleet like these.

Let laughter leap from every lip, Ye golden pennons glance and dip, Ye crimson banners flash and flare

Whose freed and royal spirits know.
To frolic where the clover blooms.
And revel where the roses blow!

But lights of heaven around them kiss,
While over silver seas they glide—
One heart, one hope, one fate, one bliss
To peace and silence side by side.

Vautour.

R. L. Downing resumes the road on March at Wilmington, Del., in a first production of Vautour, the Exile, by Adolph D'Ennery. adapted by George Hoey and Frank Willard. After these two nights all of the season will be devoted to week stands. Among the company will be Constance Hamblin, Mrs. W. G. Jones and Frank Roberts.

The play is in a prologue and four acts. The prologue takes place in France in 1730, while the drama is laid in Louisiana, which was a penal colony at that time. Vautour is a beast tamer, whose wife has been betrayed by an East Indian trader named Hercules, who is in the habit of bringing him wild animals from the East Indian jungles. His villainy is discovered and there is a terrible struggle between the two men. Hercules is getting the better of the conflict when Vantour unloosens the tiger's cage. His tiger, Nero, springs upon the trader and kills him. For this crime Vautour is sentenced to fifteen years penal servitude in Louisiana. There is a counter-plot which tells how a young girl, Lorette, the foster-daughter of a Marquise, is accused by her foster-brother, who wishes to marry her and is repulsed, of theft and murder. She is also sentenced to servitude. While serving their time the convicts are assigned wives, which they draw by lot. Lorette falls to the hand of Vautour, who is a confirmed woman-hater. Lorette tames him, as Ingomar is tamed. Finally it is learned that Lorette is imprisoned on a judicial error, which releases er from her marriage and she is free to her own lover. It is discovered that she is the daughter of the Governor of the colony. Vautour, who is instrumental in returning her to her rights, is stabbed to death by her foster-brother while so doing. The denouement is half-sorrowful, half-happy. The Giddy Gusher.

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When I have a duty to perform and intend to do it, I am in a state of disquietude. Finally, when I conclude to let the whole thing go by default, a peaceful calm such as succeeds a good action settles upon my soul, and I'm just as well satisfied as if I had done all that I ought to have done, and left undone several things that I did that I never ought to have done.

The unwritten Gusher laid on my troubled spirit like a home-made Welsh rarebit. Finally I said on Tuesday night at nine o'clock. "I will not do that MIRROR work this week." I passed a beautiful evening after this resolu-

I am writing this at four o'clock, I had been asleep, perhaps, three bours; it was half-past two when an explosion rocked the house like an earthquake. This is a beautiful place to live in; always something happening. I jumped up delighted. The station-house on the corner was in as great a state of excitement as your Gusher; mounted policemen rushed off like the wind. With that liberal spirit that distinguishes me, I got the whole hotel on end in A twinkling

It's the powder magazine at shaft 22, on the new aqueduct, that has gone off, horse, foot and dragoons. No one knows at this writing the extent of the damage. The railroad station is a wreck; there isn't a pain of glass, nor, for the matter of that, a window-sash or a door in any of the shanties near.

The shock must have been felt in New York by sensible people who were awake. It shook out of me all the reluctance I had previously felt about writing. And so this Gusher is in process of construction through the active influence of dynamite.

What a wretched thing it is to be awake at four o'clock from anxiety. To be up at that hour watching with some great grief, to be pacing wearily up and down awaiting the return of a club-haunting husband, to press an aching head against a chilly window glass that admits the sullen light that is but diluted darkness, and listen for footsteps that tarry forgetful of your nervous, anxious vigil. All these conditions I know and appreciate. But to be up as jolly as a sand-boy, with torpedoes and powder magazines going off in the neighborhood, with a light heart, not a shadow of care or impending trouble in the air, with the sounds of waking nature coming up from the valley beneath and down from the hills beyond-why, it's simply delicious.

When any one comes to die they will give. if they have it, thousands of dollars for an hour of life; and think of the years we pass in unnecessary sleep and sleep at the wrong end,

Old Mother Nature, is after, all the best teacher. My horse scrambles up at five o'clock and begins to whinney. My big beautiful setter, Miss Perk, shakes her satin sides and pokes her velvet nose into my hand at that hour, and Betsy, my trained hen, clucks outside like a piece of machinery. There's a young engine down in the gulch of the Hudson River taking its first lesson in locomotion. It goes chug chug down the road for a half mile, gets scared at its own temerity, let's out a shriek of timidity and comes chug-chug back again. About this hour a festive milk train is made ap with more coupling of cars and profanity than seems necessary for the transportation of that innocent lacteal fluid, Nature is a beautiful thing. No midday breakfast, no sleep with the sunshine on it for me.

... Word reaches me the wagon is hitched up, and so off I go to see the extent of the explo-

Shaft No. 22 is near the Kingsbridge road. Beside the big black buildings where the work of the aqueduct is carried on there are a dozen big, barn like shantles for the workmen. In one of them sixty persons were sleeping the night when the little powder-house, about thirty rods away, blew up. When I reached the spot, in the grey dawn, all the inhabitants of the shanties were gathered around the hole where the powder-crib stood. The explosion dug a hole like a cellar far into the hard frozen earth. For rods around it cracked the ground in gaping seams, like the work of an earth-The trees, the timbers, the rocks, everything in the neighborhood shows the awful influence that has laid it waste. The air is heavy with powder, and somewhere in space is the powder-man. The unfortunate keeper of this erratic establishment is nowhere to he found, and undoubtedly he was the first to

suffer for the carelessness that must have caused the disaster.

If you were to see the buildings wrecked, you would wonder how on earth a cat escaped with her complement of lives-let alone a human being. But, thank their lucky stars, only one person was injured, beside the poor powder-man who is missing.

One young fellow said he was sleeping in the shanty with sixty. The windows blew in, the doors blew off, the ciapboards blew up-the noise was deafening, and he knew the world was come to an end. He jumped into a blanket, feeling sure the Lord would overlook the absence of clothes for once, and rushed out into the trosty night, expecting to see the heavens rolled away like a scroll.

He says a thick, black shower of dirt, sticks, sand, planks, rocks and little things of every kind was falling for-it seemed to him to be minutes. He could hardly breathe from the stench of powder, and his heart stood still as he waited for the next stage of the final demolition he was certain had prosperously begun.

A remarkable incident occurring at this house was the great sleeping act of the landlady. She is a hard-working woman who calls herself a light sleeper. Three hundred pounds of powder went off within a few hundred feet of her. The whole side of her bedroom was blown to flinders; the bed on which she and her husband lay rocked like a cradle for a minute, and then collapsed and went down, She never weakened. The old man, more dead than alive with fright, had to wake her up and tell her the house was blown to pieces, and as the walls were mostly down and the windows out, she might take cold. This beautiful evidence of a frail woman's energy and persistence of character moves me more than the powder did her. She had made up her mind to sleep, and, through good and evil report. she stuck to her intentions, and I honor her for it.

Well, you see, even the explosive elements are in favor of THE MIRROR's getting a Gusher, and when things look as if there wouldn't be one, your correspondent gets blown up. And this is the reason I write. . . .

I want some old coats. I have seen so many wretchedly-clad creatures shivering in the cold blast of this Wednesday morning that I think it would give me a great deal of happiness to relieve some of the suffering souls connected with this great aqueduct work. The contractors have taken on a vast number of men who never did such labor before-wan, gaunt, pale men of delicate build, very different from the ordinary laborer on public works. They are a hopeless, helplesslooking gang. One man was buttoned up in a tattered dress-coat this morning, with a pair of mittens made of flannel that showed several inches of thin red wrists between their tops and the frayed broadcloth coat-sleeves.

"Why don't you put on something warmer this morning?" I asked.

"I'm standing up in every rag I possess," he said, with a poor, frozen little smile.

Oh, send me up up some old clothes by all means. Send 'em up directed to "The Gusher, Highbridge," and afford her the great pleasure of warming some of her unfortunate brothers. These men who need help so badly are Americans, and of a better class than the usual clodhopper who handles pick and spade. They are poor and deserving, willing to work at the hardest labor and earn their bread.

I shall go over to the American Express office Friday and Saturday, perfectly sure I shall find some old coats and cast-off clothing for the friendless miners at the shafts, as know some one will respond to your ex-GIDDY GUSHER.

Professsional Doings.

-The Elks' benefit in Pittsburg will take place on April 24.

-Rochester is agitating the erection of a large Music Hall.

-In March the Florences will play another fortnight in Chicago.

-An Actors' Fund benefit will occur at Niblo's Garden on Feb. 18.

-Harold Forsberg's part in Clio is being filled by Matt Snyder for a fortnight.

-Julius S. Kusel has been engaged as advance agent for George C. Boniface,

-The Hanlons' Fantasma played a very profitable engagement in St. Louis last week. -Alexander W. Balfour, an actor, recently dropped dead in the Opera House at Angus,

-Mr. and Mrs. Henry Aveling (Mittens Willett) contemplate a starring tour next sea

-Messrs. Hoyt and Thomas have secured James T. Powers, the comedian, for another -Walter Bentley has been well received in

Philadelphia in the part of De Vere in Jack-inthe-Box. -The English Lord Chamberlain has refused to license an English or French version

-H. S. Taylor has made arrangements to negotiate for the purchase or production of

new plays. -Grath's Eloped with a Circus company opens at the Front Street Theatre, Baltimore, on Feb. 15.

-Helene Cooper has received an offer to join Adelaide Randall's Bijou Opera company

-The Electric Three will make their first appearance in this city in three years at Tony Pastor's Theatre next week, performing their laughable sketch, The Moonlight Masquerade.

-Helen Corlette has been engaged by A. M. Palmer for a prominent role in The 1'ri-

-Frank L. Yerance leaves the business man agement of Fred Bock's company to enter the Monte Cristo field.

The spectacular and scenic features of Zozo were highly appreciated by the theatre-goers of St. Louis last week.

-Out of the earnings of The Inside Track, Oliver Byron has added a cottage at Mon-mouth Beach to his real estate.

—A new place of amusement called the Westminster Musee will be opened in Provi-dence some time this month. —An easily-pleased Western correspondent speaks of W. A. Mestayer's singing as the finest ever heard in the town.

—George W. June is to hold up the bone end in the Elks' Home Minstrels at Indianapolis shortly at the benefit for that Order.

—Frank Bowers, now in advance, will succeed E. B. Ludlow in the management of the Wages of Sin company next season.

-Porter J. White, a popular young St. Louis actor, has been engaged to play leading parts in Edward Wodiska's company.

-Proposals are out for bids on the work at Harry Miner's new Newark theatre. Seats are ly booked for the opening night. -The Sub Rosa Club, which is compo

mainly of theatrical people, will give its annual calico hop at Tammany Hall on March —Gill's Aphrodite Burlesque company is playing on the Pennsylvania circuit this week. Jennie Weathersby and D. G. Longworth have

—Dan O'Leary has left the business man-agement of Louise Pomeroy—an amicable sep-aration. He will return to baseball manage

-A benefit will be given to Herr A. Walte at the Thalia Theatre next Saturday evening, on which occasion Robert and Bertram will be

produced —Charles Cornelli's Japanese company, which gave an exhibition at the Bijou Opera House last Sunday evening, leaves for Paris

on Saturday. -It has been definitely decided that the firs Sunday night concert at the Casino shall take place immediately after the production of The Gypsy Baron.

-Annie Ward Tiffany has had no end of offers to star in Irish comedy next season, but up to the present has not arrived at any defin-

—Through "neglecting" a board bill in Erie, Pa. last week, Master Martin, ot the Prisoner for Life company, narrowly escaped lodgment in the workhouse.

Bandmaster Cappa's testimonial concert will take place at the Seventh Regiment Armory on Saturday night. A fine programme has been prepared.

—Edward Sothern is at present engaged in writing an eccentric comedy in three acts from a French source, which he expects to have

—Linn Harris has returned to his home in Providence after an absence of six months abroad. One of his drams has been accepted by a London theatre.

—Elliott Barnes has engaged Ida Lollee late of Wallack's, as leading lady of his company; also Walter Pleugh, recently with Kat Claxton, for juveniles,

—Thomas Jefferson will shortly go to his father's plantation for a rest. His brother Charles will relieve him in the executive of Shadows of a Great City.

—The Dark Days company, from the Hay-market Theatre, London, after a rather troub-lous career in this country, returns to England on the City of Chester, Feb. 13.

—Josef Handel was in the city on Sunday on his way to rejoin his company, the Wilbur Opera, at Susquehanna, Pa. Mr. Handel is wielding the baton for the Wilbur.

-Fred. Warde played a fairly successful engagement in St. Louis last week. Mittens Willett, his leading lady, was well received by

-The 150th performance of Minnie Maddern's 'Lyceum Theatre success, In Spite of All, occurred at Havlin's Theatre, Cincinnati, last Friday evening. Usual souvs.

-Lillian Elma, the star in Elliott Barnes dramatic company, is having some elegant costumes made for the new play by Mr. Barnes, entitled The Detective's Oath.

-The Tourists has been called in by the owner, and again takes its place on the shelf.
Cause—non-payment of royalties. Mr. Mestayer warns local managers against imposition.

-Indianapolis has come to the front with an ordinance prohibiting the posting of printing or the display of lithographs relative to the ex-position of the female figure exposed in tights.

-In a letter to a friend in this city, a theat rical gentleman in the West writes that pro-gressive euchre parties have done more harm to the theatres this season than anything else

-Frank Mayo's company is doing so well in New England with Nordeck that it will remain on that circuit until March. Busine on return visits increases from 40 to 200 pe

-The Carrolls closed a fairly successful sea son of about twenty-two weeks in their com-edy, Whose Can it Be? at Fishkill on last Wednesday night, and have returned to the city.

-The trunk of J. P. Johnson, business manager of Oliver Byron, containing \$400— an evening's receipts—was recently forced open at Dallas, Texas, and \$25 replaced with

-Kyrle Bellew, Annie Robe and John Gilbert will appear in Belasco's play, Valerie, at Wallack's. The scene is laid in England, and Wallack's. a mysterious murder plays an important part

-Maurice Harlan, Frank Stevens, Harry Stoddart and C. H. Robley have been engaged by Edward Hanford for his Partners in Crime mpany, which starts out on the road next Saturday night.

—Rice's Mikado company has disbanded, the backer paying all indebtedness. A most exemplary backer—a lady, by the way. She is out of pocket some \$2,400, but leaves not a

-Business Manager J. H. Anderson, of Harris' Cincinnati Museum, has been called to Washington to take charge of the Bijou Opera House (late Ford's), Manager Harris'

Music by Tony Pastor's company on Wash-ington's Birthday for the benefit of George Washington Post, G. A. R., there have al-ready been sold 403 seats.

ready been soid 403 seats.

On Tuesday, March 2, a concert under the direction of Heinrich Conreid, Walter Damrosch and Rudolph Aronson will be given at the Metropolitan Opera House for the benefit of the German Polikhinik.

—Pat Short, the popular St. Louis manager, takes a benefit at the Standard, in that city, next Monday night. Lotta will be the attraction. Mrs. H. D. Pittmar, the dramatic writer, will have a benefit on Feb. 18.

—Articles of incorporation were filed at Covington, Ky., on Jan. 36, by Messrs. Matt Morgan, Bernard Nett and W. F. Boyd, in behalf of the Matt Morgan Diorama Company, capital stock being fixed at \$100,000

Capital stock being fixed at \$100,000

—Dan Maguinnis, who was cast for one of the principal parts in The Jilt, at the Boston Museum, was taken with a severe hemorrhage of the nose during the dress rehearsal, and was compelled to forego playing.

—John A. Stevens has offers to appear in London and the English provinces. If satisfactory terms are made he will go over. If not he will spend the Summer in California, with the climate of which he is in love.

Leon and Cushman are pirating Dixey's Adonis in Australia. Leon plays Adonis. "It's English, You Know" is whistled through the streets of Melbourne. Leon and Cushman were failures in Australia until they became

—For the second week (Feb. 15) at the New Windsor Theatre, Young Mrs. Winthrop and A Russian Honeymoon will be presented by unemployed members of the Madison Square. Agnes Booth and Maude Harrison will appear in the casts.

—Manager S. P. Norman, of The Irish Visitors, reports business on the New Jersey and Pennsylvania circuit as far above his expectations, although the weather was wretched. The company is now playing the coal regions

—Stetson was unsuccessful in preventing the Grau Opera company from producing The Mikado in Winnipeg; but Grau was compelled to leave behind him seven per cent. of the gross receipts as an earnest that he would appear to defend.

-James Owen O'Conor is in interior New

—James Owen O'Conor is in interior New York with a company under the management of F. D. Laurence. Mr. O'Conor presents a repertoire of standard tragedy. The company has been carefully selected, and the tour is meeting with success.

—The souvenir given away on Tuesday night at the Comedy Theatre, as commemorative of Kellar's 150th performance, consisted of an illustrated book bound in alligator leather. The book is explanatory of the most marvellous of Kellar's tricks.

—Jacques Kruger writes THE MIRROR from Las Vegas, N. M., that his business, though not great, is paying salaries and other expen-ses, and that he has much to be thankful for. The season under his present management closes about the middle of this month.

—Now that it is settled that The Little Tycoon will not follow Kellar at the Comedy
Theatre, there is talk of bringing that opera to
the Standard after the run of The Missão and
the engagement of Thatcher, Primrose and
West's Minstrels at that house are over.

West's Minstrels at that house are over.

—H. E. Walton will play Myles-na-Coppaleen in Bouclount's Colleen Bawn to Julis Lee Randolph's Elip O'Connor at the Third Avenue Theatre on March 8. Mr. Walton has made a specialty of the part, and been highly praised in Engiand, Australia and America.

—The Fifth Avenue Mikado company will return to the Fifth Avenue Theatre on March, I, which date marks its sooth consecutive, performance. If Sir Arthur Sullivan has returned to America he will probably make the event still more conspicuous by leading the orchestra.

-M. J. Gallagher, one of the best in the creation of eccentric Irish character in modern comedy, is at liberty through the break-up of the Her Atonement company. In this play and in the Rag Baby skit he created the Irish

-C. C. Maubury, Owen Wes B. Ludlow will start on the road about August 25 with their new military satire, Soldiers in Petricoats. The company will be equipped with two prima donnas, three soubrettes and five comedians. E. B. Ludlow will be the

-So much work has tallen to the lot of Rudolph Aronsos in getting ready for the production of The Gypsy Baron, the stage being in use night and day, including Suuday, that he has concluded to postpone the Sunday evening popular concerts until after the first evening popular concerts unti-presentation of Strauss' opera.

—A great many companies are jumping into New England, leaving the South and West to their fate, under the belief that the land of the rising sun will bring shekels galore. The first to reach this land of promise may realize their hopes; but those who later come to harvest may simply remain to garner.

—J. Duke Murray has arrived in town in advance of Milton Nobles. The company, after a long tour, as far northwest as Puget Sound, will rest until Feb. 22, when it reopens at the People's Theatre. The date of Feb. 8 at the New Temple Theatre, Philadelphia, has been changed to May 3.

-Rehearsals of Harrigan's new play are members as of Harrigan's new play are going on almost daily at the new Park Theatre, although the piece has not yet been named. Besides those given to the principals, almost every part in the play is a character sketch, and will show in a strong light the extraordinary capabilities of the company in a work of this kind. The airs that Braham has composed for it are said to be more than usu-ally tuneful.

—Helene Cooper, prima donna. calls atten-tion to a paragraph in a recent MIRROR giving credit where it was not due. Miss Cooper was engaged as prima donna of Mahn's Arch engaged as prima donna of Mahn's Arch Street Opera company, Philadelphia, and appeared there on a Monday evening as Yum-Yum. Overcome with a cold, she was succeeded on the two following evenings by Tellula Evans, the Pitti Sing. A letter from Miss Evans' husband led The Misron to suppose that its Philadelphia correspondent had inadvertently erred; but that gentleman, seeing the paragraph in re Miss Evans, wrote a letter to say that Miss Cooper was the Yum-Yum on Monday night and Miss Evans her substitute for a few performances. Philadelphia critics were charmed with Miss Cooper's conception and singing of the role. and singing of the role.

—A series of Wednesday mails given at the Madison Square which such plays as Engaged Heart will be given.

Heart will be given.

—The attachment scare struck Knight in Newark last Saturday, called at the box-odice of the Ge House for \$35, which was promother another arrived with a claim and still another with a little bill of scenery was attached, but the cabe found. After a sharp usels, the the law were ousted by the doorks the Knights held the lost.

—J. P. Sullivan, the star of the company, is rapidly coming to the Irish comedian of the remarks as the become a favorite, especially among of Irish theatre goes who do not cheir countrymen bufforned. His annes of Murty Kerrigan in T.

aries from according him pre —J. M. Glover, the young naneger, who came to this o sole-in the Box, has had to

quality and of surprising se ceived enthusiastic recalls of of Sullivan's 'Lost Chord,' from Lucrezia Borgia."

the scenes of which are laid in England.

—Although it may be considered alight early. Tony Pastor has already almost orgalized his company for the road. It begins season at his theatre on April 12. He hengaged the Tissots, the Electric Three (Clan, Haley and Callao). St. Falls Staters, wappear in their new Mikado act; Murphy a Mack, and Harry Morris. Besides, he is a gotiating with a Mr. Parravicini fof the a vices of the Sisters Lovell, two beautiful you ladies, who appear in sketches and ahippir rope dances; Steb and Treb, two very tus German comic acrobats, who are great a cesses in London, and Leoni Clark and with their troupe of trained sea-gulla, gee sheep and birds.

—"Although I shall play a preliminary search."

sheep and birds.

—"Athough I shall play a preliminar son, most probably in New York, some this Spring," said Joseph Haworth to porter of this paper the other day, "the thing I can tell you as certain about my lar season is that it will open the last we September in Boston. I have already en my two leading ladies—Fanny Gillette, was formerly with John McCullough, Helen Lee. Besides, I have secured Foster and Arthur Elliott, and shall proengage John A. Lane. Altogether I the shall have the strongest company on the In addition to these I should mention Sothern, a younger brother of Ed. Said In addition to these I should mentice Sothern, a younger brother of Ed. I who is decidedly clever for a beginner, have in my repertoire a play called Roformerly played by E. A. Sothern and Bdoth, but not under that name. It fixed up by Ed. Sothern. The other my repertoire will be Richard III., and The Marble Heart."



re during the west agood play, illustrating forcibly a good play, illustrating forcibly legish people and English life of a . The touches of human nature where were capital, and were given unpaper throughout was

name is Thomas Dickerson, is very funny reading to those who know the Crane family of Boston. Mr. Crane's same is Crane and slavays has been. His father died two or three years ago, and his brother, Frank Crane, holds a pensition at Oliver Diston and Co's, and has composed a number of, songs under the nom de Almes of Herbert Leule. The two yearsger Cranes, by the say, are sone of their fathes by different wives, and they have two sisters. Billy inherits his fun from his father, who used to remark that he had had pairs in the game of life—a pair of wives, a pair of sone, and a pair of daughters.—The Theatreal Mechanics' Amociation will have a benefit at the Boston Theatre 11th.—Walter-Pelham, the English humorist, will have an entertainment at the Bijon Theatre next Sunday evening.—The Globe dramatic critic thinks the types last week in The Mixnon made me say what I did not mean when I spoke of Mr. Barrett's "precision and somewhat contive expression." The types were all right this time Dyar old boy. Prior speaks of "a contive brain," and "rare old Ben Johason" uses the expressions "contive of laughter" and "mostive of belief." The expressions are not in general use; but they are by no means obsolete. I meant that Mr. Barrett was rather reserved, formal and hard. I believe in Mr. Barrett than I do my other tragedian; but I know as well as any one that he has little fanits of meaner, and this is one of them. Only great men have mannerisms. Small ones, who initiate manner instead of mind, have no mannerisms of their own.—The clock on the Windsor Theatre is always fast from ten to fifteen minutes. Why is this? Is it a trademark?

CINCINNATI.

CINCINNATI.

Opening Ian. so at Heuch's spacious theatre to an andisence that completely occupied the house, the Rag Baby evinced its shilly as a drawing card in Cincinnati and the close of the week witnessed no sansible decrease in the attendance. Manager Fennessy put on the play in excellent atvie. This week, Alone in London, followed fith by the Carleton Opena co.

Minnie Maddern's stay at Haviin's during the week terminating yoth, was marked by a profitable attendance, the fair artists being a decided favorite with the femilian portion of the amusement-seeking community. In Spite of All held the boards throughout Miss Maddern's sugarement, and was favorably received. The effort was efficient. This week, Arthur Rehan's co. in A Night Off, followed 8th by Eagle Nest.—The Two Johns are underlined for week of 1sth, followed ad by the Radmund and Barry Midnight Marriage comb.

Little Nurgets, which constituted the week's attraction at the People's, is, from a literary point of view, rather crude in construction, though the efforts of Josie Sisson, a bright little soubrette artists and excellent vecalist as well, do much to atone for the inferiority of the play. The Cawhornes in their specialties also assisted materially in the week's ancess. Montenuma, which, indeping from the bills, is of the sensational order, is hooked for the current week; Leonzo Brothers, the Aissee filled out the week's the Grand, Divorcons

Ainse filled out the week at the Grand, Divorcous Mana's elle constituting the repertoirs. The latter dentity ranks a favorise with local theatre frequential husiness pulled up perceptibly after it had related Divorcous. This week Mary Anderson, folded the pillerman and Gourlay, attention the Acta: Harry Miner, dramatic editor of Thuse Shar, and a clever fellow generally, a doing the acta: Harry Miner, dramatic editor of Thuse Shar, and a clever fellow generally, a doing the acta: Harry Miner, the projectors of the Corington of Cincinnati filed articles actains afth at Covington, Ky., the projectors of the Martin of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. A the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the Battle of Sedan. The capital of the cases of the sedan of the cases of the cases

PHILADELPHIA.

egister, and is of that extensive very note its true valve, and rough and above every chorus by Her reception was triumphant, ar rus in the third act seldom receives. The is destined to rank seco-rus. Her performance, on Saturi a Fra Disvolo only despended the s

and von would not have a situation altered. As Jack Merryweather, Carris Swain is thoroughly at home. The part fits her like a glove. It affords her every opportunity to display her talents, and although a most laborious role her energy never fails. She dances, she sings, (and excellently, too) she hope, skips, turns head-overheels, and is here, there, everywhere in quick succession and all the time she beams with jolity that is infectious. Ralph Delmore as Carlo Toroni, an Italian padrone, sustained his high reputation as a character actor, and in both reading and acting gave to his part breadth of drawing and depth of color. His make-up was excellent. Hugh Fay, as Professor O'Sullivan, as ex-showman, gave a most artistic performance, and is entitled to warmest commendation for lifting his part so, far above the conventional stage Irishman and thereby adding to the flavor of his humor. F. McCulloch Ross, as Roy Carlton, the scheming villain of the play, was quite effective, and Blanche Thorne, as Milly de Vere, the heroine, did thoroughly well all that the part required, and is capable of doing a great deal more. Eddie Foy did a burlesque ballet-dance that procured him a hearty encore each night. I know the other members of the co. will forgive me if I do not speak of them until I see them in better parts; for good parts make good actors. The play has been well received and receipts have been steadily increased. Laughter and applauss have been liberally bestowed, and the riot which occurs at the close of the Fair scane has been nightly received with tumultuous demonstrations of appreval. The scenery throughout is good. The same attraction this week, to be followed 8th, by W. H. Gillette in the Private Secretary. The Little Tycoon continues its remarkably successful run at the Temple Theatre. The house is sold far in advance, and many are obliged to turn disappointed from the door. The parformance is gaining in smoothness all the time, and the various artists are making house of friends. Upon consulting theatri

class, and is in the hands of clever people. Nellie McHenry and Nate Salsbury were received as old favorites,
and the rest of the co. shared in the expressions of good
will. This week. Sol Smith Russell; Bunch of Keys,
8th.

Gus Williams, at the National Theatre, in One of the
Finest, of course meant big business, and there was no
disappointment. The management of this house understands the wants of its patrons, and as it has a wide liberty of choice, had business is comparatively unknown.
This week, George C. Boniface in Streets of New York;
White Slave, 8th.

At the New Central Theatre the Gaiety and Lilly
Clay's Consolidated Burlesque co. played all the week
to crowded houses. I have but little fondness for women's shows, and did not find this much to my taste
There are too many shifful artists upon the variety
stage to allow a show like this an excuse for its existence, beyond the purely mercenary one that it pays.
From this general condemnation I must exempt Flora
Moore, who is undoubtedly an artist, and in my judgment the best in her line, but who seemed out of place
among the mediocrity that surrounded her. This week
we have offered us here a banquet of entirely different
flavor, Reilly and Wood's comb.

Breet mention: The Black Hussor has entered upon
its last week at McCaull's Opera House. It has not
been a success. The Mikado resumes his sway 8th. At
the Art-Street Opera House Colleen Bawn has
attracted the customary andiences. This week Dillon
and Steadman produce The Danites. Louise Pomeroy,
8th.—The Eleventh Street Opera House continues to

be full of suffering humanity—suffering from excess of mirth. I went in to see some of the new features and found them very funny.—Uncle Tom's Cabin will have rive performances at the Academy of Music this week, and if we can believe the posters, it will be done in great ahape. I have not yet discovered who is responsible for the infliction.—On next Thursday afternoon George C. Brotherton, proprietor of the Temple Theater, will give at that house a performance of The Little Tycoon, the entire gross receipts of which will be donated to the Parmer Parliamentary Fund.

CHICAGO.

The Vokrs Comedy co. came to the Columbia without much advance heralding. A good house greeted. People went away delighted and amazed at such an exhibition of trie comedy. The large theatre has had the very best sort of patronage ever since. The bill consists of In Honor Bound, My Milliner's Eill and a Pantomime Rehearsal, in all of which the members appear to advantage. Rosina Vokrs' singing of "1s' Art was True to Poll," and her acting in the two last mentioned pieces, has caught the city. The beauty of Miss Chester and the talent of Brandon Thomas are a tie for popular favor. The same bill for the second week. Mapleson's Opera co. 8th, two weeks.

Robson and Crane have made a magnificent spectacle of the comedy of Errors, and it has drawn large audidiences to McVicker's Theatre. The engagement is for two weeks longer.

The Carleton Opera co. made an excellent impression at Hooley's in Manon, and the theatre has made a return date with it. The two week's engagement was financially successful, and deserved it, for a more enjoyable operatic performance has rarely been seen here. Fantasms for two weeks.

A Tin Soldier, originally put on at the Grand for two weeks, has made such a success that the manager bought out Lixie May Ulmer, and will keep the farce on for a third week. Joseph Polk, in Mixed Pickles, 8th.

Our Joan, the play in which Rose Coghlan has elected

on for a third week. Joseph Polk, in Mixed 8th. Our Joan, the play in which Rose Coghlan he Our Joan, the play in which Rose Coghlan has elected to star, is an interesting idrams with a capital motive, and is well acted by the capital co.; but there is not sufficient draft in it to draw the masses, and so the Opera House was passed over during the past week by a majority of theatre-goera. The only act in which Miss Coghlan could do herself justice was the second, which was full of good things. This week McNish, Johnson and Slavin's Minstrels; Jeffreys Lewis, 8th.

The Home Minstrels gave a last performance at their hall Sunday night the 31st inst., and the little theatre that has sung, with laughter at Sweatnam's anties will know him no more. The house remains closed for a week, and then the Home Opera co, with John Mc-Wade and others, begins a Mikhato season.

Fred. Solomon's Comedy co, begin an engagement at the Chicago Museum in his musical comedy, Inside Out, this week.

Wallick's Bandit King had a great week at the People's. This week, the All Star co.

Joseph Murphy pleased large audiences at the Standard. This week, Pat Rooney.

Messrs. Harrison and Gourlay made the patrons of the Acadenv of Music laugh hugely at their antics in Out of the Frying Pan Into the Fire. This week, Michael Strogoff. John Courley signalised his two professional visits to this city by attempting to thrash the editor of an alleged dramatic paper, and also Frazer Coulter, the stalwart leading man of Our Joan.

instances Mr. Gourlay was knocked down.

Louise Sylvester and co. appear at the Criterion this week in A Hot Time.

Item: Charles Williams, treasurer at the Grand, is elated over the success of A Pair of Kids. He is interested. Return engagements are being made everywhere, and the young treasurer is getting rich.

BALTIMORE.

An imposing array of lackeys in highly decorated cap-and gilt stripes stood at the railing in the Academy ooking on Thursday night and collected tickets from

sing to such houses. On Monday night Salabury's Troubadours began a week's engagement to a fair house. Next, Rhea.

Since the old halcyon days of Col. Mulberry Sellers, John T. Raymond has had no play so well suited to his peculiar talents as his latest effort, The Magistrate. The Holliday Street Theatre was well filled all the week. Nat Goodwin, Ir., opened his Skating Rink on Monday night bloomingly. Next, Jeannie Winston Opera co. Rara Kendall drew very good houses to Ford's Opera House last week, and was as 'nsual, very funny. The character of Jiles Button in A Pair of Kida, affording him ample opportunities for his eccentricities. This week A Prisoner for Life began with a big house on Monday night. Next, Rose Coghian.

At Harris' Masonic Temple Museum business stills keeps up, and this week A Wife's Honor started in well at the Monday matinee. Next, After Dark.

The current attraction at the Monumental Theatre is Ashton Brothers' Specialty co. Next, Rents-Santley Party.

Ashton Brothers' Specialty co. Next, Rents-Santley Party.
Percy Meldon, in the sensational drama, Shadows of Sin, is drawing good houses at the Front Street Theatre. An attractive variety bill precedes the drama. Next week, W. A. Rightmire's comb.
Frost. Frederick Stockman, the father of Emma Stockman (Mrs. John W. Stockman, of St. Louis), died at his residence, \$36 Canton avenue; last week, at the age of sixty-six. He was quite an eccentric ola gentleman, and had written a letter to Undertaker Lippel, which was not to be opened until after his death, and in which he had fixed all the arrangements for his funeral. These arrangements were carried out.—B. W. Kleibacker, iste manager of the Robert Downing Tally-Ho co., returned to his home in this city last week, having resigned his position.—The employes of Ford's Opera House sent'sco loaves of bread to the Western Police Station last week, to be distributed among the poor.—Minnie Hauk was entertained by Mrs. Charles Carroll on Thursday night at a tea.

SAN FRANCISCO.

SAN FRANCISCO.

A week of rain-storms from beginning, therefore, barring the Black Crook at the California Theatre, all the money made by any manager last week can be carried around in his vest pocket. The second week of Alice Harrison at the Bush was only fairly successful. Charley Reed's Minstrela, at the Standard, suffered with the other houses. Eckert and Neiman's Juvenile Opera co, played The Mikado to delighted audiences, but didn't make a fortune at the Alcazar. Notre Dame did an increasing business as the Baldwin, the week closing with some profits. The Crook was well patronized all week. The most important new events of the week was the departure of the Krelling Brothers, at the Tivoli, from their long established custom of opera to a musical comedy at the Tivoli, under the title of Widow O' Brien; or, a Night on the Sound. The Widow of James Kelly was fully up to the expectations of his friends, whom he kept in constant merriment. Helene Dingson, the talented prima, was seen in one of her happiest moods as Dors—a gala-night for this brilliant little Frenchwoman. All the others of the cast were excellent. The house was packed by over s.coo people, and I trust it may so continue into a good long run.

Alice Harrison has suffered so much from hoarseness that she has been unable to sing herself into justice; but she has drawn her friends to the Bush just the same. This week, her third, in addition to Hot Water she brings out a new play under the title of Editha's Burglar. Next week at the Bush George M. Ciprico produces his picturesque drama, After Twenty Years, with Frederic de Belleville, Mabel Morris, Theodore Hamilton, Frank Wright and possibly Agnes Johnson and other clever people in the cast.

Reed's Minstrels this week offer a tempting inducement for an evening at the Standard. His Funny Little People burlesques the Tinsots at the California, and his new songs are "Clara Nolan's Ball' and "Annie She Plays the Banjo." Only three more weeks of the season. Next week is the last here, after which the c

three matinees, opening 1st. Sale opened yesterday at Sherman and Clay's music-store with considerable success.

The Black Crook goes on crowding the California Theatre. Next is Sieba for two weeks at the California; then the Grand Opera House, 15th, one or two weeks, at opoular prices.

Driftwood: Genevieve Ward occupied a box at the Baldwin Friday evening, and enjoyed every line of Notre Dame. It is stated that the difficulties between herself and Mr. Hayman are being patched up in a new contract. Under this contract she will probably appear with the Rankin co.—Mapleson's Opera co. is said to be due in March.—Mazsanovich has so far recovered that he is expected back from Los Angeles in time to prepare the accner; for Hoodman Blind.—Charley Reed has in preparation for early production two burlesques, one upon Boucicault's liit, called The Bilk, the other The Blind Hoodlum.—Alice Harrison takes a benefit Friday evening next at the Bush, and already the house is well sold.—The Binalay Family in aerial flights and Estrada and Low in sharp-sword combat without armor, were the principal attractions at Woodward's Gardens Saturday and Sunday.—Mile. Zee, the Queen of the Clouda, and Eva Hewett, cornet soloist, are among the many attractions this week at the Wigwam.

CLEVELAND.

The McCaull Opera co. opened Monday night at the Euclid Avenue to a large house, despite strong opposition. The Mitsado is now the craze, and it kept the house full all the week. Strong co. Digby Bell made a hit as Ko-Ko. Charles W. Duugans and Charles Plunkett deserve mention. Laura Joyce-Bell is the best Katisha we have yet seen. Brilliant costumes, scenery and well-drilled chorus gave beauty to the production. Clio this week. Mary Anderson, 8th., 9th., 10th, 10

of 8th.

Items: Emma Nevada sang to 3,500 people at Music Hall Monday night.—John A. Elisler was in town Saturday.—Joseph Simons, advance agent of Bosco's Dramatic co. met a couple of Cleveland's highwaymen, Thursday night, and lost \$160 and a gold watch. He is now lying in the city hospital recovering from a sandbagging. He resides in Milwaukee and says he came to Cleveland to get married.

ALABAMA.

Opera House (Oscar R. Hundley, manager): Jennie Calef appeared Jan. 21, 22 and 23. Good house first night; fair the second, and bad the third. Poorest performance of the season.

formance of the season.

Academy of Music (L. Gerstman, manager): Camilla Urso Concert co. Jan. 23; light business, owing to bad weather. Entertainment good. Academy Operaco... 25th, presented Princess of Trebisonde to a good house. Rag Baby, 28th; fair house. Performance laughable and pleasing. Banga' Silver King co. 3d and 4th. MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): M. B. Curtis played to light houses Jan. 22 and 23. A Rag Baby was presented to small audiences, 3th and 36th. Camilla Urso 28th to a large and select audience. Annie Pixley to big business 20th and 30th.

MONTGOMERY.

Pixley to big business soft and goth.

MONTGOMERY.

MCDonald's Opera House (6. T. McDonald, manager): Kendall Comedy co. supporting George and Lizzle Kendall, presented several pieces during this, their second week, to large andiences. This week Dick Gorman in Conrad; or, Hand of a Friend.

Montgomery Theatre (Jake Tamenbaum, manager): Miner's Silver King co., Frank Bangs in the title role, to large audience Ian. se and matince agd. Annie Pixley as, M'liss to crowded house syth.

Item: After the performance on Ian. se, Charles Barton, treasurer, and Gall Forrest, of Miner's Silver King co., visited a bezaar in the City Hall, which was given for the benefit of the Montgomery True Blue's, one of our local military companies. Harry Hines, business manager of the Silver King co., was in our city en route to Selma and attended performance of Miss Pixlev syth.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager) Katie Putnam gave a very credityble performance of Little Barefoot Jan. seto a good-sized audience.

Little Baretoot Jan. 32to a good-sized audience.

EUFAULA.

Shorter Opera House (W. H. Vlgal, manager): Bijon
Opera co., in Doctor of Alcantars, Jan. 38. Although
numerically small, this is an admirable co. Adelaide
Randall, the soprano, has a sweet voice of more than ordinary compass. She had several recalls.

CALIFORNIA.

SAN BERNARDINO. Opera House (Waters and Brinkmeyer, managers):
C. B. Bishop and co. played a return engagement 17th
to an almost empty house. Cause—mud and rain. For
the last few weeks we have been having the worst known
in California in years.

California Theatre (C. J. Martin, manager): The J. Warren DeLano and George Turner comb. in Our American Cousin Jan. 22, 23, and matinee to small audiences.

Ences.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers):
Owing to storms weather, Jan. 18, 19, 20, C. B. Bishop did not play to as large business as he deserved. He was seen in Strictly Business and Widow Edott and was cordially received. His co. was very good, noticeably Anna Boyle, his leading lady. The Mexican Typical Orchestra did not get here is time to onen sust, owing to the weather, but appeared 22 and 23 and matinee to audiences fairly testing the capacity of the house. The California Theatre co. of San Francisco will appear in William and Susan, Prisoner for Life and Mother and Child this week, 1st. Grace Hawthorne week of 8th McLain and Lehman are to be congratulated on the fine cos. that have lately appeared here. Rain almost incessantly for two weeks.

COLORADO.

DENVER.

COLORADO.

DENVER.

At the Tabor, Lilian Olcott opened her engagement Monday night, appearing as Galatea, with her leading man, David M. Murray, as Pygmalion. While Miss Olcott does not possess all the characteristics of an ideal Galatea, her conception is full of wissome innocence, and it is withal a most creditable performance. In the different characters she has thus far played she has shown herself a painstaking woman, Miss Olcott labors under the disadvantage of not being surrounded by a good co. In places it is worfully light-weight. Hugh Gibson should not attempt prominent characters as he cannot act them. Mr. Murray makes an acceptable leading man, and a word of praise can also be said of Margaret Hatch. Business has been light thus far; but perhaps before the week ends it will pick up, as the cattlemen are holding their convention. The cos.' repertoire is Pygmalion and Galatea, Lady of Lyons, Dark Days and Lynwood. Maggie Mitchell will present the plays we are all so familiar with, week of rat. Evans and Hoey, 8th; McNish, Johnson and Slavin's Minstrels, 15th; Lewis Morrison's May Blossom co., 23d; Salvini, March 1, 2, 3. Black Crook, 4th, 3th and 6th. All on the Quiet: Dark Days was played here last Summer by Charlotte Thompson, under the title of Phyllis Denohr.—Harvey Mahn, who everybody knows as the representative of Evans and Hoey, has arrived and is looking after his co.'s interests on the circuit which it plays week of 1st.—Ex-Manager Boardman, of Cheyenne, is still in town, and will remain perhaps a month loager. He is popular with the habitues of the Tabor.—The Olcott co. will thoroughly do the State before leaving it.—The Play frequently prints extraction's May Blossom co., which plays the circuit before it comes to the Tabor. My Blossom has never been played here. The Flay frequently prints extraction's May Blossom co., which plays the circuit before it comes to the Tabor. My Blossom has never been played here. The Galley Slave will also be put on.—It has been something like three years sinc

CONNECTICUT.

New Haven Opera House (Horace Wall, mass tre co. three times, opening Jan. sp. Albert Mawas cast for Buttons, but the part was played singer in a nondescript manner. The co. included to the accustomed standard. The World Sth.

to the accustomed standard. The Worth.

Carll's Opera House (P. R. Carll, m. Thomas gave the second concert. The programme was well arranged a satisfaction. Joseffy was the soloist. Bunnell Museum: Kit was presente frau and his co. last week. The hous at many of the performances. Lot knows, 1st, week.

American Theatre: Variety succee Item: Manager Wali and Bunnell boycotting of the News.

MYSTIC.

Central Hall (Ira W. Jackson, withstanding a strong night, Denman Joshua Whitcomb, Jan 28, to fine buis efficient co. received enthusastic HARTFORD.

Roberts' Opera House (W. H. 1 Jan. 27, one of the biggest audiences sembled to see and hear Stetson's Annual benefit of Hartford Lodge standing we have had more than opera, the Elits had worked up the but the rush for sests was phenominal.

vigorot 25, the the "set the "set this face, b He recount t enough him be draw I ment \$908.

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Op-Mort Jan. come Burt ress. as ac ther, sensi Moo syth but nary

on the part of Manager Hawes. Net receipts over the NORWICH.

Neil Burgess, in Widow Bedott, Jan. 28, to small sudience. Lester and Allen's Minstrels, 4th,

WATERBURY.

People's Theatre (Jean Jacques, manager): The Wilbur Opera co., although they promised us sinty people, gave creditable performances the past week with about half that number. The Mikado was put on for times. Olivette and Little Duke once each. Business was tremendous, many being unable to obtain even standing-room. Susie Kirwin and Edward Chapman were the favorites.

MERIDEN.

MERIDEN.

MERIDEN.

Meriden Opera House (T. H. Delevan, man Notwithstanding a driving snow storm, a fair-air dience saw Frank Mayo and his fine co. in his ree drama, Nordeck, second time here. The Countess Magri (Mr. Tom Thumb) in their very ing drawing-room entertainment, s8th. Fair bus

ing drawing-room entertainment, 88th. Fair business.
MIDDLETOWN.
McDonough Opera House (A. M. Colegrove, manager).
Frank Mayo, in Nordeck, Jan. 26, gave the face dramatic performance of the season. Stetson's Mindeco., 28th, to the largest house of the season. F.B. Blair's Ko-Ko was perfection.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Aibaugh, manager):
Mary Anderson drew full houses last week, closing is
Lady of Lyona. Jeannie Winston, 4th, 5th, 6th.
National (W. H. Rapley, manager): Rhea closed
a fair week's business with Dangerous Game and Tragedy and Comedy. The last play is not at all like Miss.
Anderson's Comedy and Tragedy, as was generally
supposed. Julia Wheeler gave a very good rendition of
the part of Galatea on Friday night, considering her
short experience. This beautiful young girl gives
much promise. Mrs. James N. Davis, who volunteered
for the small part of Myrine, looked and acted well.
This week, Duff's Mikado. Next, A Prisoner for Life.
Herzog's: The usual crowds witnessed the performances of The Galley Slave co, last week. This week,
Banker's Daughter; next, Henry Chanfrau in Kit.
Dime Museum: This week, Gray and Stephens co.
in Handsome Jack.
Items: Mile. Rhea received a great deal of social setention last week. She gains new friends on each visit,
and loses none of the old. She was too busy rehearsing
A Country Girl, which will be given for the first time
in Richmond this week, to accept a tithe of the invitations and the showered upon her. Margaret Edes gave an elegant reception in her honor Tuesday, and took her ca
a round of calls on Friday.—Walter Paris, the artist,
gave a handsome reception to Mary Anderson at his
studio on G street Thursday. Rhea received many
handsome-bouquets, among them a magainfelest banch
of large pink roses, sent by the French minister, M.
Roustan.

FLORIDA.

JACKSONVILLE.
Park Theatre (A. B. Camobell, manager): The Abbott Opera co. opened Jan. 27 with Traviata; skit The Mikado: 39th Mignon. Crowded houses, notwithstanding advance in prices.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The recent engagement of the Abbott Opera co. was something remarkable for this town, as the six performances. thing remarkable for this town, as the six performances reached \$4,000-something unprecedented for a good many years. James O'Neill in Monte Cristo, Jan. sp and s8, to good business. Janish appeared s6th and s9th and such as the second matinee to fair business. Audiences greatly pleased with her. Her leading man was not thought to be much of an actor. Fanny Davenport played her farewell performance of Fedora 1st to a packed house. Strakoush English Opera co. opened a three nights' engagessist, sd.

English Opera co. opened a three nights can ad.

Item. The past few weeks have proved highly remucrative to both Manager Johnson and the different cos. The class of attractions has improved.

Academy of Music (H. Horne, manager): Assis-Pixley Jan. 25 to a full house. The little lady is as brightand winsome as ever, and her new play. Zara, offerance scope for her taients. James O'Neill in Messacristo, 29th, to standing-room only.

Cristo, soth, to standing-room only.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager):
Sardou's Princess Andrea was presented by Mms. Jasish, Jan. 25. Very select co. I say select, because
there was really not a poor actor or actress in the
troupe. The title role was most acceptably filled by
Jasish, and her love scenes in the fourth act eliched
repeated encores. The curtain was three times raised
in response to unbounded applause. I. C. Freued ash
Frank Norcross deserve especial mention in the characters of Prefect of Police and Prince Maurice. Alberts
Gallatin invested the character of Baroness de Ferlase,
with great charm by her bewitching coquetry. The
audience was rather larger than the average of the season. Camille was presented on Tuesday evening, but
the audience was very slim, and the co., having had but
one rehearsal, were not up in their parts.

Nevin's Opera March.

Nevin's Opera House (J. G. Yeiser, manager): The Academy Opera co., Jeannie Winston prima donas, Jan. 26 and 27. Boccaccio and Fra Diavolo to good houses. Performances excellent.

COLUMBUS.

Springer Upera House (Theo. M. Foley, managed:
M. B. Curtis in Spot Cash, Jan. 16; James O'Neill and
Monte Gristo, sats; Camilla Urso, 25th; Annie Pizley,
26th. Curtis, O'Neill and Pixley played to crowded
houses and the Urso Concert co. to a very good audience.

ILLINOIS.

Opera House (C. C. Jones, manager): Massa and Morgan's Uncle Tom Cabin Co, gave a poor performance to a good house Jan. 33. Harrison's Illustrated Art Lectures, under management of Sosman and Landis, to light business, week of 3th.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Bartholomew's Equine Paradou all last week. Good business. Large numbers come from seighboring towns to see the wonderful horses. Baker and Farron, 6th.

Opera House (Thomas W. Shields, manager): The Silver Spur co. played a return engagement to a post house Jan. 28.

Opera House. Louise Sylvester Jan. 25 and 26, 19 fairly good business. Lilliputian Concert co. 25th and 30th 10 fair houses.

Durley Theatre: Storm Beaten Jan. 27 and 28, 10 good business. This week Bartholomew's Equine Passedox.

F. N. BURGESS. Opera House (N. Brechwald, mans

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bis. 36. Emmet in Fritz in Ireland soth, to crowded issue.

SPRINGFIELD.

Cinterton's Opera House (I. H. Freeman, manager): The Juvenile Mikado co, played to a fair-sized house Jan. 35. The singing was inferior, but the Hollywood dilidem, by their clever acting, helped the place out. The Hot Time co. was here syth, with Louise Sylvester in the leading role. The entertainment on the whole was of a superior order. Medium sized house. Storm and of a superior order. Medium sized house. Storm and superior order. Medium sized house. Storm and superior order. Medium sized house. Storm and superior order. Medium sized house. Storm leature of the entertainment, is quite elaborate.

PEORIA.

Grand (Lem. H. Wilev, manager): Jan. 25 and 26, Storm Beaten to large audience. Michael Strogoff soth, to the capacity of the house. Harrison and Gourlay, 5th.

Squibs: Last week ended the first year of Lem. Wilsey's management of the Grand. He has leased the byte storm of years, and will take full charge of the anusement affairs of that resort. For many reasons this change is a good one, the principal being that he will not be hampered by the whims of others, as heretones. Next season he will play only leading attractions and will endeavor to have no engagement for least ham these performances a week. The attractions will be fewer, but of the first magnitude. Mr. Wiley will play set more than thirty, five attractions during the season, as he will make no engagements for two weeks in secession. The advantage of this method will be appreciated by all lovers of the legitimate drama here.

INDIANA.

FORT WAYNE.

Masonic Temple (I. H. Simonson, manager): A vigorous search made by Mr. Simonson night of Jan. 5, the attraction being J. K. Emmet, failed to reveal the "standing toom only" card, and he had to have one painted. The late arrivals were very much surprised to sea this very unfamiliar information staring them in the fast, but they wanted to see Efficient and they saw him. He received several recalls, but failed to respond for some time. He finally condescended to appear long enough to say that if he responded to each effort to have him before the curtain it would take him all night to fisish his piece. Emmet's abilities may be failing, but he yet retains enough of his old-time big popularity to draw big houses. This was the most successful engagement played at this place this season, the receipts being \$400. Shadows of a Great City roth and 1sth.

Academy of Music (Brady and Garwood, managers): The gentlemen running this house seem to have struck the keynote among the people of this city, for the Star Harris Opera co. has just closed the most successful week's engagement known in the history of the house. Arae Walker Dramatic co. 1st, week.

COLUMBUS.

Opera House (John Doup, manager). Professor Mortimer and Weaver's co. began a week's engagement Jan. 35, presenting a repertoire of popular dramas and comedies to business that 'increases nightly. Annie Burton is the leading lady, and is an accomplished actress. Measrs. Mortimer and Marble, whose reputation as actors is too well known for me to add anything further, unstained their roles in faultless style. That nonemical farce-comedy, Skipped by the Light of the Moon, was presented by Fowler and Warrington's co. synt to a large house. The Lennoxes are very clever, but outside of these the co. is "very, very, very" ordinary.

Doxey Music Hall (Taylor Durbin, manager):
Fowler and Harrington's Skioped by the Light of the
Moon to a fair sized audience Jan. 28. Fred. Lennox
as Felix Crackle and Walter Lennox, Jr., as Obadiah
Dingle gave very good satisfaction. Support very
poor, Home Minstrels 10th;

SOUTH BEND.
Oliver Opera House (J. and J. D. Oliver, managers):
Jan. 25, Lester and Williams in A Parlor Match. Good
house. Play and acting proved disappointing. Jennie
Yeamans had only mediocre support.

Opera House (Louis Weiler, manager); Pat Rooney's New York Star comb. played a splendid bill to a good house Jan. 26.

house Jan. 26.

CRAWFORDSVILLE.

Music Hafl (Albert S. Miller, manager): J. B.
Polk's Mixed Pickles co. Jan. 27 to fair audience Everybody well pleased. The singing of Julia A Polk was
highly enjoyed. Madame Fry's Concert co. 5th; Mendelssohn Quintette Club Cth.

deissonn Quintette Club 6th.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager):

J. K. Emmet in Fritz in Ireland to one of the largest houses of the season. The orchestra, under the management of Harry Hardy, is one of the best ever heard here. Lizzie May Ulmer in Dad's Girl to only fair souse onthe

bete. Divise any Uniter in Date Soft to Saly lair source york.

RICHMOND.

Phillips' Opera House (Dobbins Brothers, managers):
Alone in London Jan. 33 to fair business.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager):
Jan. 27 Skiff's Mikado co., with good scenery and contumes, gave the best production of this opera that we have had this season. Good business. Mestayer's We, Us & Co. scored a hit skith, the sudience being large and enthusiastic. John W. Ransone, 20th and 30th, in Across the Atlantic; Minuie Maddern 4th.

Item: Manager Skiff reports that his opera co. was in the heart of the late blizzard during the two weeks it lasted, but made most of its dates. While in Kansan, on account of blockades, it was compelled to make a 330-mile trip, at an expense of \$160 to play a one-night stand. He reports business good.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager):
The Milan Italian Opera co. played a three nights' engagement, opening Jan. 21 to only fair business, owing to severe weather. Mile. Emma Romeldi sang beautifully and made a hit. Salvini in The Gladiator 25th to a large house. His only stop in lowa. Evans and Hoey in the Parlor Match amused two very large audiences 25th and 27th. Zozo 8th and 20th; Rag Baby 18th and 12th.

Foster's Opera House (William Foster, manager):
Gourlay (minus Harrison) in Out of the Frying Pan lato the Fire at matinee 23d, to a large matinee, and Stipped by the Light of the Moon to good house at aight.

Reception: Evening of 21st, Mr. and Mrs. Walter Butt gave a recent the stop of the stop of 11st gave a recent the stop of 11st gave a stop of 11st gave a recent the stop of 11st gave a stop of 11s

night.

Reception: Evening of sist, Mr. and Mrs. Walter
Buts gave a reception at their home in honor of Mile.

Emma Romeldi, who was their guest during the engagement of the Milan Opera co. A number of friends
of the host and hostess were present, and a very enjoyable evening was passed.

Gibbons Opera House (Isaac Blom, manager): Mand Atkinson and an excellent co. have been playing to fine business week of Jan. 25. Miss Atkinson made a fine impression. She is a clever little actress, and I wish both her and her husband (Dick Johnson) success and happiness for many years. Remain this week.

Dohany Opera House (John Dohany, proprietor):
Parler Match Jan. 8t to good business. The co. is composed of very clever people. Messrs. Evans and Hoey.
sustained their characters admirably. Minnie French
is a charming and talented little soubrette. She sang
and danced well and was recalled. Mattle Furguson is
very pretty and sang nicely. Adelaide Moore co. 3d
and 4th.

and 4th.

(Woodbury Opera House (David Sumbardo, manager): The Four Emeralds were here for one week from Jan. 18, and played to good houses. McNiah, Johnson and Slavin's Minstrels are booked for 11th.

on and Slavin's Minstrels are booked for 11th.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers):
The Vescelius Opera co, vocalized Jan. 26, 27 in Galatea and Bianca to had business. This co, is sent out by Slayton and Whyte, of Chicago; is composed of Louise and Eva Vescelius, Lillian Bickford, Signor Bona, W. D. Halle and Mr. De Loss. Altogether it is a thin affair, and doubtless receives all the patronage it marits.

D. Halle and Mr. De agent affair, and doubtless receives all the passage affair, and doubtless receives all the passage affair, and doubtless were residents of Cedar Rapida years ago, and Louise's husband became insans while in business here.

AURICIANGTON. manager)

while in business here.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):
Buffalo Bill and his band of scouts, Indians and barnstormers, Jan. s8, brought out a houseful of the admirers of the lurid drama. Great enthusiam. A juvenile Mikado co., which includes the more or less
noted Hollywood children, played to good business yoth
at matinee and night performances, giving a moderately
good rendition of this now popular opera.
People's Theatre: John Dillon and the Walters Comedy co. in States Attorney and Toby the Conjurer, syth
and s6th, to large and well pleased andiences. Dillon
has a firm hold upon the affections of Western playgoers, which not even his little peculiarities seems to
weaken. The Four Emeralds co. 1st, one week.

KANSAS.

Jevenile Mikado co. drew a fine house Ján. 28, giving satisfaction. J. K. Emmet 9th; Adelaide Moore the Peck's Bad Boy 16th.

Princess Theatre will be opened by the John Dillon Princess Theatre will be opened by the John Dillon Princess Theatre will be opened by the John Dillon Concey co. 10th and 12th. Newell and Fielding's Dramatic co. came 15th. Grand Opera House (Ed. A. Church, manager):

Orand Opera House (Lealie Davis. manager): Polk's Michael Strongoff Jan. 25 to an audience limited only by the capacity of the house. The drama is one than oot only appeals to every admirer of the sturdy patriotism of the Scalvonic race, but is strong in interest.

Academy of Music Camer of Camer of Camer of Camer of Camer of Camer of Camer Rosa comes oth.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager):
Michael Strogoff Jan. 25 to an audience limited only by
the capacity of the house. The drama is one than not
only appeals to every admirer of the sturdy particitism
of the Scalvonic race, but is strong in interest to every
one. The title role in the hands of James Slaytor was
such as to excite the warmest sympathy and applause.
The ballet divertisement, arranged by Mme. Cappellini
and ied by Carlotta Brianza, premiere assoluta, was particularly good.

ticularly good.

TOPEKA.

Crawford's Opera House (L, M. Crawford, manager):
Jan. 23. return engagement of Adelaide Moore, who
created such a favorable impression here some few
weeks ago. Miss Moore appeared in Lady of Lyons, As
You Like It, School for Scandal and Romeo and Juliet,
and added to the already good impression she had created here.

Grand Opera House: Lilian Olcott appeared in a
dramatization of Hugh Conway's Dark Days, 23d. The
audience seemed pleased with the piece and the performance,

or three weeks.

BROCKTON.

City Theatre (W. W. Cross, manager): Ullie Akerstrom, supported by a fair co., presented Fanchon, Pearl of Savoy, Leah, Hidden Hand, Annette and Naramattah, week of Jan. 25. Good business despite had weather, and gave good satisfaction. Manager Charvat has signed to reappear week of May 31.

NEWBURYPORT.

City Hall (George H. Stevens. agent): Lester and Allen's Minstrels, with John L. Sullivan, Jan. sp, under the local management of W. A. Noyes and Co., to large business, in spite of a heavy rain-storm and flooded streets. The performance gave satisfaction. Items: Harry J. Howard, ballad singer with Lester and Allen's Minstrels, paid your correspondent a visit while here. He is a fine singer and a perfect gentleman.

FALL RIVER.

and Allen's Minstrels, paid your correspondent a visit while here. He is a fine singer and a perfect gentleman.

FALL RIVER.

Academy of Music (Thomas R. Burrell. manager): Rained or snowed every day last week, but as luck would have it, we had but one attraction, although that came on one of the worst nights. John A. Stevens presented his new play, A Great Wrong Righted, Jan. 25, to very fair business, and pleased fairly well. Lizzie Evans, 10th; Neil Burgess, 11th; Emma Nevada, 13th.

All Sorts: Abe Spitz was here in the interest of Lester and Allen's Minstrels the latter part of the weez.—Indianna Wine Bitters comb. hold forth at Music Hall this week, advertising a variety performance.—The Casino Theatre does service now as a small beer-garden.—Manager Burrell, who is a great admirer of Edwin Booth, has dropped down to Boston a number of times lately to attend his performances.—Managers on the circuit who had booked Lester and Allen's Minstrels, were on the uneasy seat the first of the week, owing to the conflicting reports which were being published about the Lester-Sullivan dispute. It is now settled that John L. continues with the co.

LAWRENCE.

Opera House (Merrill and Grant, managers): Myra Goodwin in Sis, Jan. 28, played to a fair house. Return date for 10th.

NEW BEDFORD.

Goodwin in Sis, Jan. 28, played to a fair house. Return date for 10th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Park Theatre co. Jan. 25, week, had packed houses every night and Saturday afteraoon, at low prices. The co. gave an adequate return for the money invested.

Stray Straws: When the Park Theatre co. visited here some weeks ago I criticized rather severely the make-up and actinr of Edgar Waterman as Prince Zouroff. In the various characters assumed the past week he has appeared to much better advantage, and as he felt somewhat hurt, and wishing to do so man an injustice, I wish to say that perhaps I was rather hasty in judging him in a poor part.—Goorge Hough, the talented young reporter of the Morning Mercury, is authority for the statement thas George Esslinger, at one time quite a prominent actor, is now setting type in the Mercury composing room.

FITCHBURG.

Opera House (F. A. Currier, manager): Hi Henry's Minstrels gave a good entertainment to a good house Jan. 26.

Opera House (W. P. Patterson, manager); Royce Academy of Music (William St. Lawrence, manager);

Mora, supported by Fred. Williams Birds of a Feather co., played to fair houses last week.

Mechanic Hall (N. W. Andrews and Co., managers):
Lester and Allen's Minstreis played to a large house Jan. 56. The Burr Oaks co. played to a very small house syth. Hardly payed expenses; poor co.

HAVERHILL.

Academy of Music (James F. West, manager): The Grovers, Sr. and Jr., with a very poor co., presented The Private Secretary Jan. 35 to a small audience. Lester and Allen's Minstreis—little co., big Sullivansurung a large number of chestnuts upon a packed house 38th. Neil Burgess in Widow Bedott 6th.

Yankee Friendship: Denman Thompson has presented Manager West with a handsomely framed lifesize photograph of hisself.

ATTLEBORO.

Wamsutta Opera House (H. B. Davenport, manager): Den Thompson as Josh Whitcomb Jan. 25 to a very good house. This piece still draws a large house, despite its age. Lizzie Evans, 11th.

MICHIGAN.

one does the actually good impression the had supposed in a sudience seemed pleased with Durk Dirw, of The actual to the same of the same the present of the same than the sudience seemed pleased with Durk Dirw, of The same than the sudience seemed pleased with Durk Dirw, of The same than the sudience seemed pleased with Durk Dirw, of The same than the sudience seemed pleased with present the present than the sudience seemed pleased with present the same than the sudience seemed to the same than the same than the sudience seemed to the same than the sudience se

Hamblia's Opera House (W. H. Eldred, manager):
Rice Opera co. in The Mikado billed for Jan. s6, having some trouble East of here did not put in an appearance. This opera had not been here before, and there was a large sale of seats. Emma R. Steiner took the matter in hand and brought part of the Rice co. and J. Russell Childs, Bertha Seldon and Grace Atherton from Detroit on syth. The co. had but one rehearsal before the evening. The audience was well pleased with the opera if the co. did murder it.

IACKSON.

with the opera if the co. did murder it,
JACKSON.

Hibbard Opera House (C. J. Whitney, manager):
The benefit concert of Mr. and Mrs. Childs (Grace
Atherton) C. M. Devereaux and Bertha Seiden Jan. 24,
did not turn out the success that was anticipated, either
artistically or financially. Twenty-eight dollars was
the net result to the sufferers. Public opinion was
against them. Bandit King, 4th.
Mutterings: The garnishee proceedings against Pyke
by Mr. and Mrs. Childs resulted in judgments for fall
amounts. Mr. Pyke could not be present on account of
his engagements. Sympathy is expressed for Mr. Pyke
on every hand. The Rice Opera co. went to pieces at
Battle Creek, Wednesday night. Warren Lumbard, of
this city, is one of the sufferers it is said.

MINNESOTA.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Jeffreys Lewis Dramatic co. presented Forget Me Not and Odette, Jan. 25, 26, and 27 to good houses. Miss Lewis had been quite ill for several days, and displayed great will power in rising from a sick bed to assume the trying role of Stephanie. Though suffering acutely she played the part with great force, and that delicate shading and finish that evidence the true actress, at once winning an appreciative audience in her favor. Frequent recalls. Harry Mainhall is a fine actor and admirably played the leading roles. Charlotte Tittel neatly played her roles. W. H. Thompson and Essie Tittel finely sustained their parts. Jraper's Uncle Tom's Cabin co., 38th, 39th and 30th, drew very fair houses. Kate Partington and Georgie Osborne were very good as Topsy Nos. r and s. Uncle Tom met with a good representative in Sam Bailey. William H. Stevens, W. B. Clark, Dad Searles, Tom Dunn, Fanny F. Hall and little Daisy well played their parts. Mixed Pickles, 4th, 4th and 6th.

Olympic Theatre (Edwin P. Hillton, manager): Attraction week of 3th. Ida Siddons' Buriesque and Specialty co. Crowded houses. Alice Oates co. this week.

Item: Manager Peter Rice, of the Siddons co. is a

Olympie Theatre (Edwin P. Hillton, manager): Attraction week of syth. Ida Siddona' Buriesque and Specialty co. Crowded houses. Alice Oates co. this week.

Item: Manager Peter Rice, of the Siddons co, is a very pleasant and agreeable gentleman to meet. Under his management the fine appearance and general good behavior of the Ida Siddons co. created comment and drew a better class audience than heretofore.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Manager Conklin clasms that there was a crving want in Minneapolis, and had been for four years, for an Uncle Tom's Cabin co; and it was only in obedience to this call that Draper's came. Three performances of the old historic drama began Jan. 24, all were well attended and a return engagement made. All this in the face of the fact that the co. is poor, very poor; not having even the traditional donkey with which to drag in

Lawyer Marks. It was in some parts double, two Topsys and two lawyers, and I am inclined to think if the assortment had been larger the play might have gone off better. Of course the excellent work of Kate Partington as Topsy was received with lawer; with her banjo-playing and good acting she is the redeeming feature of the piece. Jeffreys Lewis has returned to us again, this time in Forget-Me-Not, and the presentation is a strong one. Miss Lewis doing wonderfully good work as the French adventurens, supported by a capable co. Business has not been so large in the attraction merits, but is improving, and will, I trust, lead to a return engagement. I have not seen Forget-Me-Not since the superb readitions of the piece given by Genevieve Ward through the East some years ago, and I am safe in saying the now has a formidable rival in Miss Lewis, who is by nature just fitted to play Stephanie.

Items; The Old Pence Opera House has opouted again, and under new management is presenting light opera very well. The Andrews Opera co., with Mr. Gilbert, Marie Roe and other competent principals, holding the stage for the present, with se notice of any change.

RED WING.

change.

RED WING.

Casino Opera House (F. S. Webster, manager):
syth, W. F. Cross troupe of Siouz Indians gave as exhibition of Indian life to a full house. The audience
were generally pleased. The troupe consists of twentyfive Indians with their squaws.

STILLWATER.

Grand Opera House (E. W. Durent, manager):
Ida Siddons' Burlesque and Specialty co., Jan. 23, gave
a good performance to a light house. Fred Solomost
Inside Out co., 3th, to a poor house. Outside of a few
well sung duetts and true there is nothing to commend
as Mr. Solomos makes a specialty of his performing on
various wind instruments, we anticipated a treat, but
after hearing him the bun will be passed to the next
travelling German band that comes around.

MISSISSIPPL

VICKSBURG.

Opera House (Piazza and Botto, managera): A full house greeted Nellie Boyd in Unknown Jan. ey, the large attendance being due to the dearth of attractions that have been presented in the last ten days. Miss Boyd as the heroine is not up to the average, and does not earn the prominence given her in the bill.

Park Opera House (I. B. Price, manager): The McGibeay Family in concert to a large audience, Jan. s. Ivenile Mitad c., syth, to a very alim house, Little Dick Hollywood as Ko-Ko and Clara Hollywood as Yum-Yum are the only members of the co. worthy of mention. Florences 5th.

Little Dick Hollywood as Ko-Ko and Chara Hollywood as Yum-Yum are the only members of the co. worshy of mention. Florences 8th.

ST. IOSEPH.

Tootle's Opera House (F. F. Schrader, manager):
Jan. st. st. sp. and matines, Michael Strogoff. Suciness good notwithstanding the severity of the weather. This co. gave great satisfaction and was counferred very fine. Joseph Slaytor in the title role was very effective. Cecile Rush as Marfa Strogoff undoubtedly carried of the honors. Florine Arnold, as Nadia Feder, was very good. The new English actress. Adelaide Moore, in As You Like It, and Rosson and Juliet, 25th, 26th. Mas Moore has co recently been reviewed in the columns of Titl Mirkon that I will not attempt to add anything to what has been already said. Suffale Bill, 25th and 6th; Jacques Krager, toth: Magrie Hitchell, 15th and 6th; Robson and Crane, said; Stiver King, 15th and 6th.

A Double Load: Some one put a double lead of powder in one of the guns used by the Strogoff co, is the bombardment scens, and in consequence John Lattu was crappled for the rest of the engagement.—The Florences were booked for this avening and to morrow, but up to the present time (6 r. m. Jan. 20) no unperhandent scens are that they latend giving us the groby without the courtesy of notifying Manager Schmider of the fact. This may be all proper coogh from it traveling-manager point of wing, but a local manager does not look at it in the same light.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager) to wood and well pleased and midmens attended Michael Strogoff Jan. e6 and 9. Edwis Barbour Dramatic co. return 1st for week at cheap prices. Rag Baby No. 7 comes eth; Parti Ress, 19th; Rehmi's Night Off, 10th.

BELLE NEBRASKA

Boyd's Opera House (Thomas F. Boyd, manager):
The Romany Rys was gives three these, and and egg, to
three very small houses. But on Tuesday, sich, when
Salvini appeared, the house was crowded with as the
na andlesse us ever assembled at the house. At first
the strangeness of hearing the star in an unknown
tongue made the sudience rather stall and quies, but as
his wonderful power busine sures und more substites, it
began to thaw, and finally broke out inchunderous esplause. The whole house shoot up and cheered, and
would not have till be had reappeared.

second considered to the second states and the second with the

and won repeated applause. The Nicolai of Q. H. Parks, and Sara and Maria of Emma Vadors and Matta Guion were very clever. Charles Frew, as Trolley, created much laughter, his different make ups being very comical and original. The other characters were all well rendered, and the contumes and stage momentary very fine. The week's business will no doubt be very large. Next week, Kane Claston in Called Back, and Kate Castleton, in Crary Patch will occupy the house three nights and one matinese each.

Items: The property of Lloped with a Circum Man is stored in the cellar of the Academy awaiting further use. It is proposed to reorganize the co., rewrite the skit, and open in Baltimore 19th.—A couple of old gentlemen, evidently not habituse of a theatre, occupying seats behind your correspondent, were heard expressing great indignation at the "proposed flogging of flora in Siberia by the Russian officer. One, however, tried to soothe the other by telling him it was not real. The latter answered in a voice heard by a large number in the auditorium: "I know its only fiction, but if I was near that fet low I'd hit him anyhow!"

TRENTON.

Taylor Opera House (John Taylor, manager): George C. Bonitace, in The Streets of New York, drew a large audience 30th. The performance was well received. Floy Crowell, 1st, week; Ivy Leaf, 8th, 4th; Thatcher, Primrose and West's Minstrein, 1sth.

Paterson Opera House (H. C. Stone, manager); Lizzie Evans as Chip in Fogg's Ferry, Jan. 20. Still Bill and Chip are the pair around which the interest of the piece is wrapped. Scenery better than traveling cos. usually have, especially the third act.

NEW YORK.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress):
Opened on Wednesday evening to Clara Morris in Miss
Multon to a big house. The lady had not been sees here
in ten or twelve years, hence there was quite a degree
of interest centreing in the performance. Great things
were of course expected, and although the performance
of Miss Morris was most noteworthy as an artistic creation, yet a general feeling of disappointment was manifest, and was freely expressed. White Slave, Jan. 26,
30 and 30, interpreted by a fair cast. Frank Evans
in Enoch Arden, 4th, 5th and 6th.

Museum (Jacobs and Proctor, managers): J. J. Dowling and Sadie Hassan, in Nobody's Claim, were very
successful last week. This week, Hallan and Hart's
Ideal co.

'Academy of Music: The return of Louise Pomeroy
to this city, after so long an absence, was looked forward to with pleasure, and the regret that her appearance was not made at the Leland was universal. During
the week a round of legitimate plays was produced, including Hamlet, As You Like It, Lady of Lyons and
East Lyane, all to fair business. At the time of her first
appearance here, this actress was a comparative sovice,
but to-day she is a most thorough and accomplished artist, and gave a careful and complete performance of
every character she essayed during her brief stay. Her
portrayal of Hamlet was particularly fine, and was the
occasion of an enormous degree of enthusiass.

BUFFALO.

Academy of Music (Mesch Brothers, managers):
Haverly's Minstrels Jan. 25 and 26, drew all the
house could accommodate. The Howard Athensum
co. last three nights, met with poor success. A variety
oo. (even if a good one) is out of place in such a house.
Effic Elisler 4th, 5th and 6th.

Court Street Theatre (H. R. Jacobe, manager);
Corinse's audiences last week were without exception

always large and generally period Chimerof Formands and Candel formed the index Mirrory this west.

The Adalphi (Cot. Smilleder, personne Loftus co, west of Jan. w; true up the set that has shown the rule lately. Famey Three strels are announced.

City Opers Home (E. M. Gates, manage and appreciative successive s

dard Dramatic co. pod, west.

Opera House (Rindset Analy, season Co. season hat cripited on second of care a cipals being injured. Corner Green as a season of care a cipals being injured. Corner Green as a season of care a cipals being injured.

NORTH CAROLINA

Wheeler's Opera House (George W. Bills, manage W. J. Scanian in Shane-na-Lawn drew a good he Jan. 25. The Hungarian Gypey Band gave fine a certs ofth and syth to fair house. The Novada Cort co. had a slim house ofth. The average Toled would not pay \$2.50 to hear the angels sing, such a concert co. Rehan's Night Off, soth and yeth, pine fair houses.

People's: Aborn's Tourists have done a good we business.

Masonic Opera House (B. W. Orr. Intyre and Heath's Minetrels gave a functionment Jan. so to fair buriness. W. I. Shane-na-Lawn 30th, played to the best basesson. The chart opened at 9 A. M. syth.

W YORK MIRROR

HARRISON GREY FISKE

NEW YORK. - FEBRUARY 6, 1886.

The New York Mirror has the Largest Dramatic Circulation in America,

MIRROR LETTER-LIST.

ouis (3)

False Assumptions.

We take it to be a misfortune that the business doors of certain houses of amusement stand wide open and offer a handy sanctuary to the scapegraces and refugees of civilized life. The very moment a malodorous adventurer has become sufficiently offensive to the moral sense of the community, a flag of relief and welcome is thrown out from the quasi theatrical shop-window, and he is called in or R. A.? to attitudinize on the stage with a hurrah.

So far has their evil influence eaten into the epidermis of the public that men who have acquired a good repute in some honorable endeavors are tempted, on the notoriety of their well-doing, to pose behind the footlights and to re-enact in mockery that which they had as good citizens performed meritoriously.

The latest instance of this tendency which has fallen under our observation is that of a certain marine who has become well known as a life-saver on the waterfront of the Battery, even acquiring a sort of national reputation for his benevolent efforts. Having attained a sufficient status to bring him to the eye of the cheap museum manipulator, he secures him in an engagement to make sport of his achievements and to go through the mummery of heroism with sham equipments and to memorize the virtues which had caused him to be accepted as a man; thus debasing the nobility of courage and sailing out of sight as a hero and life-saver to reappear as a clown and a huckster.

A Touch that is Felt.

The pocket is an ironclad spot, and many will jump when that sensitive chord is touched who would not flinch at the loss of a good name or the imputation of the most vicious misdeeds. Observers of the course of things may therefore justly rejoice when they note that a father has been lately fined \$10 in the Sessions for permitting his fifteen-year-old daughter to sing in a concert saloon on the East side. This is applying the knife to the root, and it is a knife that cuts. If it were universally used in all similar cases, it would soon weed out the low resorts and make a clearance in vicious associations which would relieve our community of their swarming graduates.

No doubt it would save many and many a young person from fatal downfall, and by throwing the proprietors back upon their old and less attractive stock do much to break up such resorts and compel their frequenters to seek purer and more legitimate entertainments. Purity, we hold, always befriends genuine amusements, and to suppress the base attractions contributes to the exaltation of the genuine and noble.

When the lancet of reform taps the golden arteries, the patient begins to recover his wits and to return to a better way of looking at facts and tendencies.

A Standard of Art Required.

Why have we not an Academy of Dramatic Art as we have of Pictorial, Medical, Legal and Ecclesiastical learning? If a doctor has to go through a curriculum, pass an examination and take a degree; if a lawyer must go through certain forms to insure his efficiency, a clergyman be tested as to his vocation, and a painter have to show his handiwork in certain prescribed places and under certain stipulated conditions, why should not an actor or playwright be obliged to give a taste of his quality to a legally appointed bench of judges, who would hear with patience and give just judgment? Why should the dramatic profession alone be left to the sweet will of speculative managers, many of them men of little or no education? Had we a tribunal of this sort, what heartburnings, what exhausting delays, what hopeless struggling would be put an end to. Let actors pass an examination and be licensed to practice as other profes- will be very remote.

sional men are. In fact, at present the drama is not truly a profession; it is only an avocation. A profession means a certain standing and a legal recognition. The drama has neither, in this country. In France there is the Comedie-Francaise and its attendant Conservatoire, which to a certain extent fulfils the conditions alluded to; but neither England nor America has anything of the sort. If the American Opera shall succeed in its great undertaking it will do for dramatic music what we propose to have done for drama alone. Let us then strive to erect some standard of art. Excluded by the constitution of our Government from paternal fostering, let us paddle our own canoe and takecare of ourselves. It needs only a firm effort and a good deal of money, and the thing is done. We have seen that money is never wanting when asked for in the right spirit. Let us of the Drama, then, imitate the example of our musical brethren and strive to find some great-hearted person like her to whom the American Opera owes its existence, or some man of broad views who will put his shoulder to the wheel with the determination that it shall keep moving in the right way, and we shall soon have an organized profession instead of a simulacrum. Why should not men be as proud of N. A. after their names as M. D.



Morris -Clara Morris opens the New Windsor Theatre on Monday night. Her engagement will be an event of no small importance to East-side play-goers. Miss Morris' picture appears above.

LEWIS .- Jeffreys Lewis has reached the Northwest on a starring tour. LOTTA.-A reception to Lotta was the soci-

ety event in Louisville last week. KELLOGG.-Clara Louise Kellogg recently

ang in concert at her birthplace, Sumter, S. C. MADDERN.-Minnie Maddern has played the leading role in In Spite of All over 150

NORTON,-Manager John W. Norton, of St Louis, is so far improved in health as to be able

HANLEY .- Mart Hanley has been made an nonorary member of Company C, Seventyfirst Regiment.

Modjeska,-Mme. Modjeska's 1,000th appearance in this country will take place on Friday night in Philadelphia.

WALTZ.-Edward Solomon has written a has dedicated to Margaret Mather.

CORELLI.—Blanche Corelli closes her seaso at Saratoga on the 13th inst. The company returns with her to Boston, where they dis-

MONUMENT.-Joseph Haworth is seriously considering the advisability of getting up a benefit in this city for the McCullough monument fund.

LEAF.-Annie Leaf, a pretty Australian ocalist, has made a hit with Stetson's Mikado company in Pitti-Sing. She is encored every night.

DUKE.-Carrie Duke, a well-known Louis ville violiniste, who recently made a successful metropolitan debut, is a daugeter of the Confederate General Basil Duke.

DAUVRAY .- The souvenir for the 100th night of One of Our Girls, at the Lyceum Theatre, Feb 15, will consist of a panel portrait of Helen Dauvray in costume.

DARRELL.-Frederick Darrell has signed with Miles and Barton for the Lydia Thompson company. He was with the late Alex. Henderson in London for five years.

MOORE, -After playing in Philadelphia and Pittsburg, Adelaide Moore will close her season at the Criterion Theatre, Brooklyn, on March 13. The company will rest in New York during the week of Feb. 15.

Andrews. - Carrie Andrews, who has been playing at the Casino in Amorita, is in very delicate health, and has been ordered by her physican, Dr. Dimock, to a change of climate. She has left the city for a two months' vaca-

LANGTRY. - The Jersey Lily is irrepressible. She has just undertaken the lesseeship of the Prince's Theatre, London, and has opened it with a play called Enemies, by Charles Coghlan. Mr. Coghlan appeared in support. Mrs. Langtry, as the heroine, was principally noticeable for her elegant dressing. If the Lily's venture succeeds, her return to America

KIRALFY. - A young daughter of Imre Kiralfy has lest the eight of one eye through the point of a scissor-blade coming in contact with it.

ROCHELLE.-Inez Rochelle is wearing laurels through her admirable performance of the heroine in A Prisoner for Life on tour. Miss Rochelle is a tall, well-formed and beautiful woman, possessed of a fine voice, and brings to her art rare emotional gufts.

PITT.-H. M. Pitt has completed an original musical comedy in three acts entitled The Baron, and arrangements are in progress for an early production. As this is Mr. Pitt's first essay as a dramatist in this country, the outcome will be watched with some interest.

SANDERSON .- Harry Sanderson takes his annual benefit on April 8. This is his eighth year in the management of Tony Pastor's Theatre. The affair will be a combination performance, volunteers from nearly all the theatres aiding in its success. The sale of seats has already opened.

SHERIDAN.-Lawrence Barrett is negotiating with William E. Sheridan to play leading business in his company next season. Mr. Barrett has suffered a severe loss in the defection of Louis James and Marie Wainwright, and next season he will endeavor to repair the present weakness of his organization.

McCullough,-It has at last been decided to erect John McCullough's monument in Philadelphia, the home of his family. It will cost \$20,000, and no inconsiderable part of this sum has already been subscribed. The shaft will be of grey sandstone, surmounted by a life-size statue of the dead tragedian.

DAVENPORT .- The event of the season in Norfolk, Va., was the recent engagement of Fanny Davenport. It was the greatest dramatic furore ever known in that city. Although the weather was continuously stormy, the enthusiasm was so great that many leading citizens visited the play two and three times.

Howard, Jr., the wellknown dramatic critic, has left the Herald staff and joined that of the World. A cable was received from James Gordon Bennett ordering him to go to Washington as the resident correspondent of the Herald. Mr. Howard would not sacrifice his large income as New York correspondent to a number of out-of-town newspapers.

FRASER.-Robert Fraser, the well-known pantomimist, has been tendered a benefit at the Grand Opera House by T. Henry French and Nat. C. Goodwin. It will take place on next Thursday afternoon. Mr. Goodwin and his company are to appear in The Skating Rink and other talented people have volunteered. Mr. Fraser will do a bit of pantomime-his first appearance in this city in six years.

HASTREITER.-Helene Hastreiter, whose Orpheus at the American Opera made its instant mark, it is not generally known has sung in opera at Trieste and Rome. When sojourning in London, en route to this country, she appeared at a grand concert at the Crystal Palace, and Joseph Bennett, the learned critic of the Dispatch, pronounced her voice of the Titiens calibre, and seemed greatly impressed with Miss Hastreiter's dramatic power of expression.

SALVINI.-On our first page appears a portrait of Alexander Salvini, who this season is playing the leading support to his distinguished father and earning an enviable reputation as a tragic actor of exceptional ability. Mr. Salvini has a fine voice, he pronounces English almost as well as a native, and his a is decidedly handsome. Mr. Salvini has been playing Henry de Lagadere in The Duke's Motto on the star's off-nights. During the San Francisco engagement he is to be featured in Romeo and Juliet, supported by Miss Allen and his father's company.

BOOTH .- Edwin Booth will give twentyeight performances during his engagement at the Fifth Avenue Theatre, and he will appear in ten characters. The time is divided as follows: Six performances of Hamlet, one of Iago, three of King Lear, four of Payne's Brutus, one of Macbeth, two of Sir Giles Overreach in A New Way to Pav Old Debts, four of Richelieu, two of Bertuccio in The Fool's Revenge, two of Cibber's Richard III., and three of Brutus in Julius Cæsar. Mr. Booth will appear in these parts as they are here enumerated, and the schedule will not be changed in any particular.

Changes at the Lyceum.

"My season has proved more successful than I had hoped," said Helen Dauvray to a MIRROR reporter yesterday. "On Monday night we began the fourth month of One of Our Girls, and in spite of Booth, Barrett and two operas in opposition, we had the second largest Monday night house of our season. That argues well for the future, does it not? There is now not the slightest doubt that Mr. Howard's comedy will celebrate its 200th night. Our great success has postponed all decision in reference to our London season. It is now likely that One of Our Girls will not be produced in England until next year, for if it runs here until the last of May, I must have some rest before I begin preparations for the production of Mr. Howard's new play, which is not to be delivered until June 7.

"When the success of my present play was assured Mr. Rickaby fell ill, and I found the entire responsibility of the management had fallen on my shoulders. Mr. Rickaby's illness has been prolonged, and five weeks of double

work has about tired me out. My contra with Mr. Rickaby expires on March 31. have signed a contract which dates from April 1, 1886, for next season, with William R. Hayden, who will take sole charge of my busin Mr. Hayden has contracted to manage an other attraction except T. W. Keene and myself. Although my contract with Mr. Hayden does not begin for two months, yet he h kindly consented to aid me in the conduct of the Lyceum until Mr. Rickaby recovers.

"At the conclusion of the season here I is tend to go abroad for two months, and will have the wardrobe made for the new play and a new wardrobe for One of Our Girls."

The Actors' Fund.

Three applications for relief were favorably acted upon last week. There were none reected. On account of the Fund benefit the Trustees will not meet until Friday, when two applications will be considered by the Executive Committee.

The expenditures for relief and funerals last week were \$156. The total expenditure for the month of January was \$997.89.

Additional subscriptions to the Memorial Monument Fund: Baltimore Lodge of Elks. \$25; Helene Dauvray, \$25.

New members and annual dues paid in: G. A. Blumenthal, Jacques Martin, Michael J. Gallagher, W. J. Leonard, W. T. Melville, Carrie C. Carter, Ida Van Courtland and Albert Tavernier.

Full-Dress in Theatres.

Of course everybody knows that in London all who go to the stalls of a theatre are supposed to go in full evening dress. People don't always do it, but they are supposed to do it, and very inconvenient it sometimes is. Here we don't bother so much about dress, although the habit is creeping, in by degrees, and nearly all society men endure the regulation claw-hammer and white choker now. But in opera it has always been the custom to go full-rigged -even fifty years ago, in the days of Palmo and Maretzek, the parquet and circle of the opera were resplendent with the sheen of cambric and the glitter of diamonds. When Mapleson had his extremely bad company here lately, the few people who went to see the meagre performance all were togged out in good form. At the German opera in the Metropolitan full-dress is the rule; but at our National opera-our very own opera, that we ought to cherish in our heart of heartsfull-dress is the exception. It is exactly the same on the other side. Carl Rosa gave a most successful season at Drury Lane; all the world and his wife went there; but they went in mufti. Are folk ashamed of their national tongue? Must they do honor to an opera in Italian or German and slight one in English? "They manage these things better in France." There the national opera is sung in the language of the country—is the cynosure of fashion. All respect is paid to that, and people show by the outward sign of dress that they cherish and respect their own tongue and operas composed therein. Shall we not "go and do likewise?"

Letters to the Editor.

THE TITLE HILARITY,

Editor New York Mirror:

DEAR SIE:—I have several times noticed in your paper that Miss lennie Yeamans would appear in a comedy entitled Hilarity. Will you please mention that I may appear myself next season in a comedy of that title, which I produced two seasons ago, and the title I have fully protected.

Respectfully yours,

NEVER HAD A SALARY DAY.

NEVER HAD A SALARY DAY.

Editor New York Mirror:

DEAR SIR:—I see by the last number of number of the Citipher that their Pittsburg correspondent gives Manager George W. Hameraly credit of having been out with an opera company for fifty-two weeks, and having paid all salaries in full.

That he was out fifty-two weeks is true, but the statement that all salaries were paid in full is, to say the least, a little erroneous. I joined the company about the set of last August, and from that time up to Jan. to when the company closed in Oil City, myself and wife received most of our salary because he was obliged to pay us to keep us. When he closed, however, he owed us by hisown figures something over fifty dollars (\$50)

While I was with the company most of his other people never knew what a salary day was, and on the last week in Oil City they not only received no salary, but he did not even pay their board, which fact the proprietor of the Collins House will substantiate. The following statement from several members of the late Hamersly Opera company, who reorganized in Oil City under the name of the kyle Opera company, will, I think, prove beyond doubt that what I say is true.

Hoping that you will publish the enclosed, or as much of it as will set matters right, I am, very respectfully yours.

We, the undersigned, members of the late Hamersly Opera company, certify that the above statements are

HOW MR, BANGS SETTLED AN OLD CLAIM.

Reditor New York Mirror:

Dear Str.—I notice in your last issue an article, telegraphed from your Louisville correspondent, in which he makes a gross mistake in stating Mr. Bangs was placed in jail in that city for debt. The facts are as follows. About eight years ago Mr. Bangs met with an accident on the stage in the Euclid Avenue Opera House, Cleveland, that caused the sudden termination of his season. The man who caused the unnecessary trouble in Louisville, whose name, I believe, is Harrison, was a member at the time of the accident of Mr. Bangs' company. From what I can learn Mr. Bangs settled with all the members of the company as far as was in his power, paid their hotel bills and railroad fares back to New York, leaving himself sick and in a peculiar strait financially. Some years after, this man Harrison brought suit against Mr. Bangs and Mr. Bangs turned the matter over to his lawyers, not thinking the claim Harrison made was just. Mr. Bangs lawyers arranged a settlement with Mr. Harrison, and therefore Mr. Bangs considered the whole matter settled. But after the company and treasurer had gone to the depot to leave for Nashville from Louisville last Sunday and Mr. Bangs and myself were just going to leave, an officer stepped up to Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and presented a claim for \$100. Mr. Bangs in the hotel office and the mismater was a legal transaction. Of course Mr. Bangs had no alternative, it being Sunday, and the officer and two petty lawyers standing ready to do anything to push him into the payment of the claim, he paid it in full. The whole affair commenced and terminated within two hours, Mr. Bangs never leaving the off Editor New York Mir



Mend him who can! The ladies call him, sweet.

—Love's Labor's Lost.

A delightful reception was given by Mme. Modjeska at the Clarendon on Sunday night, seizing this opportunity to leave a pleasant parting memory behind for her friends. Among the guests were Mr. and Mrs. John Bigelow. Mr. and Mrs. R. H. Stoddard, Joseph Haworth, Mr. Bellew and his curl. George Parsons Lathrop. Julian Hawthorne, the Chevalier de Kontski, Frl. Lili Lehman, Mr. and Mrs. Frank Fowler, Frederic Archer, Paul Potter, Jeanette Gilder, Mary Shaw, Theodore Toedt, Cholmondeley Jones and other people of more or less distinction in the social, dramatic and literary world. The hostess was as charming as usual. Marshall P. Wilder entertained the party with his clever imitations and funny stories, and the evening altogether was enjoyable. Wilder, by the bye, is in great demand. During the past week he has had ex-President Arthur, General Hancock and Henry Ward Beecher among his select audiences.

Frederick Paulding seems to be the victim of a great many false reports. Recently it was stated that he had been supplanted in the Mather company by Edwin Cleary, who was to take his parts on the road. This is not true. Paulding will continue in his regular position and fulfill the duties of the star's juvenile leading man. He has recovered entirely from his late illness, and his capital acting as Rolando in The Honeymoon conclusively shows that he isn't ready to be superseded by Mr. Cleary or any other ambitious young man just yet.

.Mr. Hill's season with Miss Mather at the Union Square, by the way, has been an unpre cedented achievement in many respects. The gifted actress is now firmly established in the regard of the metropolitan public, and her return will be eagerly looked forward to. She is to be seen at the Square again next Fall, when another long engagement is to be filled.

I have received a pleasant letter from Scott Marble, the dramatic author, from which I take the liberty of extracting the following passage: "THE MIRROR is an astonishing success, considering that its initial publication competed with well-established papers of a against any new-comers. In the old days when I was employed on the Season, Paul Nicholson outlined a future now occupied by THE MIRROR, but he never reached the hopeful terminus of his ambition, although the staff included A. Oakey Hall, Wirt Sikes, John S. Mory, Cazauran, Sam McKeever (now dead) and the humble gatherer of professional notes who now recalls the past. Oakey Hall is in Europe and, I believe, attached to one of the London papers; Wirt Sikes I have not heard from in some years; Paul Nichelson is managing stars, Cazauran adapting plays, and your humble servant concocting home material. Thus we are scattared, the original boomers of the first exclusively dramatic newspaper published in New York. I wish THE MIRROR still further success."

Honors for the Gypsy Baron. "The sale for The Gypsy Baron, which is to be produced on Feb. 15," said Edward Aronson to a MIRROR reporter on Tuesday, "opened to-day, and almost the entire week has been already sold. Herr Estephe, the Austrian Minister, has telegraphed for a box on the opening night, besides which two Hungarian societies are to attend in full uniform. This will be the first time that one of Johann Strauss' works comes to America before receiving a representation in Germany. Atter Austria, Germany has always been the second country. The opera will not be produced there until the middle of March.

"The cast for the opera is as follows: Sandon Barinkay, William Castle; Kalman Zsupan, a pig dealer, Francis Wilson; Count Carnero, W. H. Fitzgerald; Jozsi, Alfred Klein; Count Homonay, Thomas Lotze; Arsena, Zsupan's daughter. Lettila Fritch; Mirabella, Arsena's governess, Georgie Dickson; Ottokar, Mira-bella's son, Billie Barlow; Bunko, Victoria Schilling; Palj, Agnes Folsom; Katinka, Emma Hawley; Ilka, Rose Beaudet; Czipra, Pauline Hall. Besides these there will be musicians, soldiers sailors. gypsies and students The first act will be a gypsy encampment; the second, ruins near the River Termes, and the

third, a park in the suburbs of Vienna. In this last act there will be a full military band and fully 150 people on the stage. The orchestra will also be increased. Miss Schilling will appear as a red-coated bussar, and will lead her regiment in the last act."

Klaw's Rub With Mitchell.

There was fire in Marc Klaw's eyes as a MIRROR reporter happened upon him in the Grand Central Depot on Monday evening. He was en route to Albany to rejoin Effic Elisler's company. Mr. Klaw bad been detained in Boston by a bail-writ sued out by Mason Mitchell, who had been dismissed

from the Ellsler company.

"It was the old game of bringing suit between two days—that is, between daylight and darkness," said Mr. Klaw. "Mr. Mitchell had ten days' notice of his discharge, and had ample time to get legal service against me; but he chose to use the harsh methods tolerated by the Boston code against non-residents. Manager J. B. Schoeffel promptly furnished bondsmen for me, and here I am. Why did I dismiss him? Well, for half a dozen research which I profes to discuss in dozen reasons—which I prefer to discuss in court—any one of which is sufficient ground."

Carte in Court Again.

An action in equity has just been brought in the United States Circuit Court by R. D'Ovly Carte against Richard A. Saalfield, the music publisher, on account of the latter having published a musical composition entitlled The Mikado with airs from Gilbert and Sullivan's opera. At the time of the representation of The Mikado in London, George Lowell Tracy, of Boston, was sent over to prepare the musical publication of the opera for this country. After having completed his work he assigned his claim to copyright in this country to Alexhis claim to copyright in this country to Alexander P. Browne, who subsequently made an arrangemen: with the Ponds to publish the music and words of the opera. Notwithstanding this fact, it is charged, that Saalfield has published and is selling a book which contains the material portions of the opera, interludes and accompaniments. Consequently Mr. Carte is anxious to obtain an injunction to restrain Saalfield from publishing the book, and for such other relief as the Court may deem just and proper.

Miss Levere's Season.

Rose Levere, after an artistically successful season of four or five weeks in interior New York, has reorganized her company, and reopened at the Mt. Morris Theatre, Harlem, on Monday night. Miss Levere will be managed by Theodore Wice. T. W. King, a well-known journalist, will bring his abilities to bear upon the advance work. The feature of Miss Levere's repertoire is Leah the Forsaken, in the leading role of which she has made most of her reputation. In a brief con-versation with a MIRROR reporter, Manager Wice dwelt upon Miss Levere's tour with en-

"Our principal aim has been to secure a Tannehill, Harry Bell, Hudson Liston, C. L. Graves, Lewis Mitchell, Katie Gilbert, Helen Mason and Mrs W. H. Hamilton. This, you Mason and Mrs W. H. Hamilton. This, you will admit, is a strong company. Our opening performance was Leah, and I invited the press representatives to the Mt. Morris Theatre. In addition to Leah, Romeo and Juliet and The Love Chase will be included in the repertoire. Nearly all our time is booked in week stands, and we have reason to believe

Miss Levere opened at the Mt. Morris The-atre on Monday night, and a large audience received the performance with well-marked demonstrations of approval.

An Actress' Opinion.

An actress, who has had a very large expe rience of the theatre and the public, presents views on the subject that is being widely discussed just now-burlesque and its influence for good or evil on professionals and playgoers—in the following communication to THE MIRROR:

"A variety of sentiments beget the present discussion between the Saints and Sinners anent the state of the stage. I say sentiment; because, if traced, little fact can be found as basis of the arguments of either party. I may not have found the Irrefutable Fact, but I shall endeavor to denude the question of Sentiment.
The chief reason all the theories put in print are weak is because those who know will not talk, and those who don't know will talk counting the mass who lie—whether for profit or from force of habit. Perhaps the most comfe part of the discussion is 'The Poor Chorus-Girl'. As if there be any difference between the poor chorus-girl and any other work-girl. Take any number of girls who work for their bread in any occupation, and an average state of immorality would exist. Given a woman young, pretty, unprotected, with the natural instincts of femininity—vanity - together with opportunity, and there would be as much loose in the morals of these girls, no matter what was their occupation, as some of the most scantily attired chorus-girls At the same time the 'market' of the moment-produces mana gers who, by aressing in pretty, attractive cos-tumes a number of girls, renders them more salable by exhibition than those girls employed in other pursuits. The word "salable" is used only to make the sentence commercial. The baser sense is far from the writer's mind, whose keenest sympathy is with those who are driver to err, whether on the stage or on the street. But if I possessed a cargo of silk of the rarest beauty and kept it in my parlor and Mr. McCreery had for sale another cargo, which would be sold the quicker? Which means the one number of women is exhibited

and the other is not. Then, again, who or what prevents a girl, a poor chorus girl ' from remaining virtuous? One letter written on this question said: Bounce the dude, and the evil will cease. Those were not the words, but the sense was the same-the dude would be just as eager for a shop-girl, if pretty and loose, which narrows the question to the fact that if a girl wishes to be a good girl, there is nothing to prevent it. Much is said about having to sup-port themselves on ten dollars a week. That

is probably quite as much as their position entities them to. How many girls are happy to earn a similar sum? But if a girl by nature is avaricious, mercenary, envious; if because Miss A—gets a diamond ring she must have one, would she be virtuous longer than compulsory, under any circumstance? If her lot had been as a shop-girl or housemaid she would probably have exerted her coquetry to inspire her employer with the lauddble desire to reward her faithful services. Enough of trueism we all know. Facts.

Legitimate managers cry that these burlesque shows take patronage from the theatres. The persons who frequent burlesque performances (as here understood) would not go to an intellectual play; so their patronage is not stolen from the legitimate. The real cause of the decline in theatre patronage is due to a greater and much more powerful evil. The growth of your country, the extent of your civilization. Don't be angry—Rome fell so. When the drama was profitable here, the country was in its bloom of healthy civilization. When America advances, it is not by steps, but by bounds. Its immense energy exhausts its constitution. Burn the candle at both ends is a phrase not strong enough to describe the haste that America makes.

"Mr. Palmer made money and reputation with the French drama. You proudly say: The public taste has improved, and revolts against this unwholesome food! Does it? Or, having seen the dangerous, fascinating game played, and having supported it long enough to learn the lesson, has not the rapid advance of civilization taught audiences it is pleasanter to play their flirtation than to see the mimic show? The public went without complaint while it was innocent, but soon as the serpent crept in the sooner the presentment of its folbles was smothered the better.

"So much for rubble support. Then every

crept in the sooner the present bles was smothered the better.

crept in the sooner the presentment of its folbles was smothered the better.

"So much for public support. Then every
country threw its refuse into the American
market, from blonde burlesque troupes to bad
plays. The public was surfeited. It is now a
chronic dyspeptic. The diet has to be carefully
chosen, aided by pepsin, in the shape of a
Foreign Verdict. France and England are
ruined, theatrically, and America follows.
Too much supply for the demand is the trouble. Inferior supply, but supply all the sume.
And inferior supply has brought its own cure.
The manager at first thought the public was
a fool and would swallow anything given it.
It did. But in the end it said: 'If this is good
dramatic fare we will do without it.' The desired public has been weaned. Another has
been born, which refuses to think and is ignorant, but seeks congenial food, and will find
it, or anything else as long as it can pay.

"'Am I wrong in reducing all the twaddling
sentiment spoken by the Legitimate, of 'the
Dude and Tights' spoken by the purveyers of
the flesh-market of the poor cherus girl, to a
commercial question of supply and demand?
And in conclusion, if more theatres were
worked from a purely commercial basis, instead of the hyterical basis that so frequently
exists the stage would be more prosperous. At
one particular theatre, which I refram from
naming, as I only wish to emphasize my
opinion, and not enter into personalities, the
lustre of what was a model representative institution has been dimmed by hyteria."

A Frank Author.

W. H. Gillette's new four-act drama, Held by the Enemy, is to be produced on Feb. 22. at the Criterion Theatre, Brooklyn. The scenery is being painted by Harley Merry and th artists of the Criterion and Madison Sq Theatres. In speaking of his work Mr. Gillette said to a MIRROR reporter:

"It is reported that my play is likely to revive sectional prejudices. I don't know whether it will or not, although the scene is laid
during the late unpleasantness. There are no
military effects, although the characters are
military. A love-story is the basis of the play,
the complications of which are brought about
by the incidents of the war. I have been working at the play on the road for the past four
seasons. There is an element running through
it that is intended for comedy, but what it will
turn out to be I can't say, Just as likely as
not the story will revive unpleasant prejudices; "It is reported that my play is likely to renot the story will revive unpleasant prejud but I don't care. I've read the play to several people, who have said it was good; but they would have said it was good, anyhow, I dare-say the piece will be a failure."

Topical Music.

Certain of our places of amusement have striven to provide their patrons with songs specially adapted to catch their attention and to effect piquantly their well-considered diaphragms. These, if ingeniously constructed, carry their charm to other regions and are favorably received in a considerable latitude and longitude.

Another phase of endemic melodies has come to our knowledge in the custom which prevails with not a few of our music-loving citizens, who, by particular arrangement, have a street band wait upon them in the front of their residences, on set days, and run through a programme of airs, waltzes, etc., which are selected to suit their customers.

More recently than these, at least as far as the public is concerned, is the curious suggestion of a street incident which arose the other day in the arrest by a patrolman of an organgrinder and his fellow for refusing to go away from a front-door until the proprietor had paid

Signor Chiardi, representing a benevolent organization, found in the organ-grinder's pocket a list of instructions for guidance. It was headed "Tunes to be played in the Fourth and Sixth Wards: 'The Wearing of the Green;' in Houston street, 'The Watch on the Rhine: uptown on the avenues, 'Yankee Doodle' and selections from a popular opera.

This distribution seems to be regulated on the same principle as the districting of wards and municipal territory by the politicians, each with its local or geographical shibboleth, and varies somewhat from the monotonous drumbeat of British camps following the sun around the earth in a continuous strain, as voiced by Daniel Webster.

We do not learn that the question of maes tros or schools of music has come up in these paved precincts of opera and song.

It is true a savor of the German cult shows itself in Abt's patriotic pæan, the Italian in the operas and a touch of the American guild od old "Yankee Doodle.

Nothing could more aptly indicate the multi-

form and cosmopolitan variety of our popula-tions than these, as we may call them, fields of golden cloth, thus brightly diversifying our

And from this very culture will proceed an ontcome of musical appreciation which will contribute not a little to the growth and strength of the American School of Opera.

Mr. Gilbert's Habits of Life.

John Gilbert, the veteran actor of Wallack's, who has long since passed the allotted three-score-and-ten, and who stands out to-day in bold relief as a splendid specimen of the stard giants of the last generation, with a massis figure only slightly bent by age, and a voice which he still ably controls in all the different modulations that the actor's art calls for, bids fair to soon celebrate, in vigorous good bealt the seventy-sixth anniversary of his birth.

"If I live until February I shall be sevent six," he said to a MIRROR reporter not lo ago, "for I was born in 1810, two years belo ago, "for I was born in 1810, two years before our second little unpleasantness with England. My present weight is 210 pounds, and I stand six feet and one half inch in my stocking fest. What do I cat and what are my habits to account for my continued good health in spite of my age? Well, I hardly know. I generally eat plain food. Sometimes a besisteals, though I'm not very fond of beef. I never cat late cappers. I dise about three in the afternoon, and take a cup of tea before going to the theatre. Then when I go home, and before going to bed, I have a bite of bread and butter, washed down with a little whisky and water. I breakfast at 3:30 as a rule.

"As I said before, I am not a late-hour man, and I don't stay up at nights any longer than I'm obliged to by my duties at the theatre. Occasionally I attend a supper at the Lambb Club; but that's more for the pleasant time I have than for the pleasure of enting. When I ring was here, two, I broke my rule to dise with him several times. He is a most delight ful and interesting man. When I'm abroad I cat as the natives do. In London I indulge in English dishes, and in Parus partaks of the French cuisine. When I was In London, I remember the waiter at one of the hotels at which I stopped telling me, with evident pleasure, that he had some American there if I wished it.

"'Ob, d.— American cheese!" I answered.

Professional Doin The Breadwinner has been put on the rea

in San Francisco.

—Charlotte Thompson is about to undertake a Southern season.

—Gustavus Levick is seriously troubled with cataract of the eyes.

- The Ivy Leaf company file a date at the Windsor Theatre on March 25,
-The company playing Clay Greene's Louis Riel have returned from Canada.

—Bertle Damon is a recent additi Bryton's company, playing Forgive —Manager Louis Scheefer, of C I lying seriously ill at his box. for inspection by the press on Saturday sight.

—Flora May Henry and Annie Wood join
Harrison and Gourlay in Cincinnati next

-Kate Davis has left the Fan pany. She was one of the bright the spectacle.

-Al Hayman has secured Duff's Stan Theatre Opera company for a long season in

— Salvini opened in Othello on Monday evening at the Baldwin Theatre, San Francisco, to a large house.

—Ed. Kendall sailed for Europe on Wednesday on special business for Austin and Stone's Dime Museum, Boston.

-A. M. Palmer denies the story that Nat Goodwin has taken the Madison Square beatre for any date whatever.

—The second night of The Mikado s Standard is reported to have been as rem ative as the average at the Fifth Avenue.

—James Owen O'Conor opened in Clyde, N. Y., on Monday, presenting Hamlet to a large house. He was frequently recalled. —H. Beecroft, of the Pacific House, Coun-

cil Bluffs, Ia., makes a specialty of handling scenery and baggage, and makes rates to the

-Harry C. Clarke is playing comedy parts with Maude Granger, and doing Cheviot Hill in Engaged at matinees when Miss Granger

—A. B. Bennett, after having been in advance of the Bella Moore company for sixty-five weeks closes, his connection with that company on Saturday next.

-A. S. Pennoyer is disengaged and desirous of securing a position either with or in advance of a company. Mr. Pennoyer is now at his house, 614 Montgomery avenue, Philadelphia.

-The scenery of Mishler's Opera House at Reading, Pa, is for sale. It can be delivered by March 1. The curtain is 33x30; flats 15 feet high and 11 feet deep. Work on the New Academy has been begun, It will be opened

-Lizzie Evans and company passed the New York on Sunday en route to New Eng-land. Manager Callahan reports business in Pennsylvania as generally good and local managers anxious for return dates. In Pateron and Scranton they prefer to rebook Miss Evans for two or three nights.

The programmes for the trip
be held at 2 o'clock this afternoo
the Madison Square and Daly's
been completed. At Wallack'
ance is to begin with the secon
Rivals, to be followed by seven
bers by Herren Otto Kemlitz,
and Divorsky of the Metn
House; the second act of Eng
marks by A. M. Palmer, and
Love on Crutches. At the marks by A. M. Palmer, and the Love on Crutches. At the Mawill be given the first act of Entation by Mabel Stephenson: Marshall P. Wilder, and a solo by Marshall P. Wilder, and a solo by Marshall P. Wilder, and a solo by the control of the contro way. Following that comes the a Love on Crutches; a speech by A the fifth act of The Rivals. At Direndered the first act of Love on C several vocal numbers by Herr Courtive Pounds and Frl. Selma K. fourth act of The Rivals is then after which Mr. Wallack will marks and the entertainment with the third act of Engaged. I have been placed at \$2, with gen

OVINCIAL

WASHINGTON C. H.

see (Jackson and Millikan, macagers)
or (Heage's co.). Jan. so. gave a very ray
to a fair-nised audience. Leland Open

House (Sam't Waldman, umanger):
Jan, etc was ground by a large andi-callent melaframe and a good to Res-loger to., in, west. Rowladl, advance of Busanet and Mout-law leam, is the city the past week, Me raports business good overy-

season. The co. is composed of artists of a performance compares Invorably with merchanic over compares Invorably with merchanic over compared to the complete of the compared for four nights of the period of the complete o

MEWARK.

Masle Rall (J. H. Miller, manager): The Two
Schne co. paid a second visit Jan. 20. They succeeded
a beging the largest house of the sesson in an almost
continuous rear of isughter. Randing-room was all
that could be had after the performance began.

Items I had the pleasure of neeting W. B. Murray,
of the Two Johns co. Mr. Murray played here two
years ago in the Lights o' London co.—Mesara H. S.
Fulton and H. C. Miller, of our city, lately connected
with Satan's Jedgment co., have returned home. Rosebraugh Brothers, the leading druggists and ticket-sellare, my the Two Johns had the largest sale of reserved
with Largest.

MANSFIELD.

Miller's Opers House (Miller and Dittenhoefer, manary): McIntyre and Heath's Minstrels, a fairly good ... played fan. 27 to full house. The music and singgrees were good and the variety parts bright and free on vulgarity. The Two Johns co. drew a large andices soft, giving a performance that graw to be very conctonous before it was over. Lester and Williams arlor Match, 10th; Duprez and Benedict's Minstrels,

PENNSYLVANIA.

sie (William G. Elliott, proprietor):
c po. all last week in Ingomar, Our
and Juliet, Damon and Pythian, TooHeart and Monte Cristo, Fair busiproclative audiences. Messra. Chestoo, Stephens, Standish and Misses Gilil did admirable work. Bad weather
house. Return date in April. Bella
owhoy Pannist 12th, 12th, 13th; Wages
is 10th; Eben Plympten and Bijou
back und; Lester and Williams Parlor

PITTSBURG.

(John A. Ellaler, manager): Clio was my the weak to very good-sized audiences, a been greatly altered since played here of years ago—and the changes have not fer the better. Janasschek, 1st; Duff's

the opening and back to Providence again for a performance on the 4th.

BETHLEHEM.

Lehigh Thesitre (G. C. Aschbach, manager): The Murray and Murphy Comedy co. presented Our Irish Visitors Jan. 30 to good business, and judging from the continuous cheering and applauses, the andience was delighted. Murray and Murphy have excellent support, especially in Charles W. Young as the dude; Charles A. Loder as the Dutchman, Loie Fuller as the servant, and Percy Lorais, just from Yesser. The songs and specialities of these people were highly appreciated. Martie Vichers, 8th; Bells Moore, 9th.

Escaper During the third act of our Irish Visitors, while Charles A. Loder was doing a speciality turn, a long ladder, which was standing behind the scenes, accidentally fell, and narrowly escaped inflicting serious injury to Mr. Loder.

POTTSTOWN.

Opera House (Market Co., managers): Jan. 28 Beila Moore as A Mountain Pink to large and select audience. Playing fair. Co. has been quite successful. POTTSVILLE.

Academy of Music (W. W. Mortimer, manager)
Lizzie Evans, Jan. 27, in Fogg's Ferry, to a small house. She deserved much better. Louise Arnot 1st. week; Siberia 11th; Toy Pistol 13th.

week; Siberia 11th; Toy Pistol 12th.

NORRISTOWN.

Music Hall (W. J. Boyer, manager); Ashton Brothers'
Ster Specialty oo, Jan. 25, 29, 20, to fair houses at low
srices. A very creditable performance.

Item: Messers Lou. R. Carter and L. J. Munson, two
gentlemen formerly connected with the Dude Minstreis,
are resurrecting that troupe under the name of The Big
Four Minstrei Constellation. They have succeeded in
getting together a very good troupe, consisting of twentw-six members, including a brass band and orchestra.

Mr Carter, as manager, states that they will be on the
road at no later date then soth.

LANCASTER

Mr Carter, as manager, states that they will be on the road at no later date than soth.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor):
Louise Arnot supported by an excellent co. Jan. e3 and week, presenting a varied bill of light drama at cheap prices. Crowded houses. During a duel with knives sith, J. E. Jackson, a member of the co., was cut in the head. The injury not being very serious he maintained his position on the stage, the curtain dropping on the list act a few minutes afterward.

READING.

Grand Opera House (George M. Miller, manager): Floy Crowell appeared in Queen's Evidence, The Octoroon, Divorce, the Two Orphans, Zeppa and Oliver Twist, to crowded houses week of Jan. 25.

Academy of Munic (John D. Mishler, manager): Bella Moors in A Moustain Fluk and The Danites, gave good performances to large audiences soth and goth.

MAUCH CHUNK.

Our Opera House was reopened Jan. 26, under management of M. H. Burgunder, with Lizze Evans in Fogg's Ferry. House crowded to the doors. Receipts, 548 The little star, play and co. captured the town, and are wanted again.

Johnstown Opera House (Weaver and Jordan, managers): Jenauschek appeared Jan. 27 in Zillah and held the attentik a of the large sudience from beginning to end by her extraordinarily powerful and fine acting. Aphrodite 3th; Joseph Murphy 2th.

Opera House (W. M. Shultz, manager): Bella Moos in A Mountain Pink Jan. 20. Good house. Street of New York, with George C. Boniface, to a tremend on house. Katherine Rogers for three nights opening this

SCRANTON.

Academy of Music (C. H. Lindsay, manager)
George C. Boniface in The Streets of New York Jan
as to good business. Murray and Murphy drew a
good house sith, presenting Our Irish Visitors, a play
with no plot but full of amusing absurdities.

BUTLER.

BUTLER.

Miler Opera House (I.). McCandless.

Nashville Students pleased a large audien

SOUTH CAROLINA.

Owens' Academy of Music (Tohn E. Owens, manage James O'Neill, is Moste Cristo, Jan. 25 and 26, open to ever \$700. Janish, well supported, appeared 7 and 26th in Princess Andres, to only fair attendan Janish possesses both talent and genius, but bein stranger did not draw the houses she deserved. She called after each act and three times after the four John C. Freund's Minister of Police was faultiess. Diavolo was repeated 29th by amateurs for their benefits.

TENNESSEE.

Staub's New Opera House (Frits Staub, proprietor):
Academy Opera co. Jan. 29 and 30, with matinee.
Matinee to amall house on account of the weather, which was bitterly cold. Teannie Winston is splendid, to is little Louiss Searle. Co. as a whole is the best comic opera I ever saw; the chorus deserves apecial mention.

mention.

Item: The ladies wish to thank Manager Staub through Thu Minnon for the use of the Opera House for the Moody and Sankey meetings.

CHATTANOGA.

James Hall (Steopes Brothers, managers): Katle Putnam, in Lens the Madcap, Jan. 25, did a good business. A large and fashionable audience greeted the Academy Opera co. 29th. Boccacio was presented in superbatyle. The costuming was elegant. Jeannie Winston was ably supported by Louise Searle and the chorus and music were good.

Masonic Theatre (J. O. Milsom, manager): Ford's English Opera co. occupied the attention of our musical public during the past week and played a very successful engagement in spite of rain, mud and fogs prevailing. Aimse billed for 4th and 4th inst.

Item: Mr. Baker (formerly of Nashville Baseball Club) will join the Ford opera troupe here. He has a very fine bass voice and will no doubt be a valuable acquisition.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): May
Blossom five nights and matinee, opening Jan. 25. Fair

TEXAS.

DALLAS.

Dallas Opera House (Tresevant and Greenwall, managers): Oliver Byron in three performances, Jan. 25 and 26. First night and matinee The Inside Track; second sight, Across the Continent. Good houses. The performances were very much enjoyed. Mr. Byron is a fine actor, and should take a heavier part than that which he has in The Inside Track. Kate Byron also pleased the audiences very much with the talent which she displayed as Jerry Twaddle.

FORT WORTH.

pleased the audiences very much with the talent which she displayed as Jerry Twaddle.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Patti Rosa the charming soubrette made a two-night stand, Jan. 25 and 26, playing Zip and Bob to large andiences. The little lady is aprightly and vivacious, sings and dances well, and should be well received wherever she goes. This is her first vait to this State, Oliver Byron took the Inside Track at 8 o'clock evening of the syth; lost it at 9 and regained it at 11, after a series of accidents and mishaps, that go towards making an interesting story of his new play. He repeated it 28th. Business was good with him. House well filled at both performances. Coming: Dan Sully, 5th and 6th; M. B. Curtia, 11th; Annie Pikley, 18th; Charlotte Thompson, 23d and 32th.

Item: Mrs. Benton's lease of our opera house, which expires in May, was extended at the last meeting of the directors to run three years longer. This is quite a compliment to the lady, who has conscientiously worked for the advancement of things dramatic; and who has brought us the best of cos. since she took the management of the house, now some two years since.

HOUSTON.

Pillott's Opera House (H. Greenwald, manager): Only a Farmer's Daughter co. with Blanche Curtisse in leading roles played here two nights and matinee, Ian. 26 and 27, to fair business, First night, Only a

Farmer's Daughter; same at matinee, and change of bill second night to Marguerite. Miss Currisse, in the double roles of Lizzie Stark and Mme. Laurant, in Only a Farmer's Daughter, displayed much dramatic intelli-guese, her conception of the character having all of the requisites reconstruction.

WACO.

McClelland Opers House (Sanford Johnson, manager): The Only a Woman's Heart comb. playing, at panic prices, closed a very successful week, Jaa. 23 The shility of the co. was by no means at as great a discount as the rates, an i their painstaking efforts to please made the first experiment of low prices here very profitable. Patti Rosa, 27th, sang and danced her way late the good graces of a fair audience. Her fresheem and piquancy won her hearty encouragement in the way of applause, but the house failed to take kindly to her support, with the exception of Harry Warren and John Duane, who were well liked. Some of Patti Rosa a lithographs were marvels of the advertising art. The one in which she is represented as looking through a window pane, deftly broken by one of her expansive smiles, was enough the little provincial mind with awestricken admiration.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): The small audience that assembled to see the alleged comedy, Peck's Bad Boy, Jan. 25, one and all agreed that it should be called Peck's Bad Play. Patti Rosa, 5th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre - (H. B. - Clawson, 'manager):
Lewis Morrison and co. gave four perfermances week
of sist to well filled houses. Repertorlet May Blossom,
sist; Galley Slave, sed; Paquita, 23d and May Blossom
for Saturday mattines. With the exception of Paquita,
the plays were very well received. Next Friday evening
and Saturday mattines we are promised the postponed
performances of Con(usion by the Home Dramatic
club.

Academy of Music (John B. Ege, manager): Stra-kosch's English Opera co, presented Faust Jan. 27. To speak of it as in every way below mediocrity would be to give it a very nice notice. Mr. Appleby, as Faust, however, deserves a very kind word, and I very cheer-fully accord it to him. Tony Denier's Humpty Dumpty, 4th.

LYNCHBURG,
Opera House (Simpson and Dawson, managers): Strakosch Grand English Opera co. attempted Martha Jan.
16, to a fair house. But for the blast given this co. by
the Norfolk (Va.) papers, the people here would have
been deceived into filling the house. Mr. Strakosch
promised and advertised a grand opera co. The advertisement was all right, but the co. with the exception of
Miss Bensburg and George Appleby, was something
appalling. Other towns may get opera, but Norfolk
and Lynchburg got dress-rehearasis. Templeton Misado co. opened syst to balf a house (owing to the disgust created by that other opera co.) It is the very best
comic opera co. that has visited this town, excepting
none. LYNCHBURG.

New Opera House (C. E. Hunter, Jr., manager):
Crosses's Banker's Daughter, Jan. 25, to fair house.
National Ideal Opera co. closed the week soth and soth to good business.

ath to good business.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Large and fashionable audiences greated Fanny Davenport in Fedora, Jan. 25, 26, 27. Good houses were the rule 28th, 50th, 50th, when the Strakossh Opera co, presented Martha, Il Travatore and Carmen. Much dissatisfaction was expressed at the fact that (the co. being newly organised) the operas were roughly enacted owing to lack of proper training.

Mozart Academy of Music (Herzog and Co., lessees): Crossen's Banker's Daughter past week to good business. Heary Chapfrau in Kit for week of 1st.

WEST VIRGINIA

PARKERSBURG.
Academy of Music (M.C. Van Winkle, manager):
Donavin's Tennesseeans, to a good house Jan. 25. The
co, produces some very good music. A large number
of our local musical talent were in attendance.

WISCONSIN.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager):
Opened Jan. at by E. D. Tannshill's Fun on the Bristol co. which has been wintering here for the past ten days. Co. and show very poor. Miss St. George Hussey as the Widow O'Brien, overdid the part but pleased the gallery. Beasie Cottrill as Bella, sang and acted very prettily. These are the only ones worth mentioning. Redmund and Barry 4th, 5th, 6th.

New Academy (Jacob Litt, manager): The Musical Society gave their 316th concert a6th, to large and appreciative audience. Fred. Solomon's Comedy co, in Inside Out Jan. 37 and så, to empty chairs. J. B. Polk in Mixed Pickles 26th, 30th, 31st. Play has been produced here before and was well received. Busness fair. Rose Coghlan in Our Juan 1st, ad,3d, 4th; McNish Johnson and Slavin's Minstrels 7th; Jeffreys Lewis 5th and 6th in La Belle Russe.

Items: A very fair variety co. was the attraction at Slensby's.—Chang, the Chinese glant, was the big drawing card at the Dime Museum last week. This week Children's Convention, Rose Coghlan will appear in Victor Durand during her engagement.—The latter-carriers will take a benefit feth, the Opers House having been tendered for that purpose.—Michael Strogoff at the New Academy 10th, for four nights.—J. E. Warner was in the city Thursday billing Our Joan.—Mrs. Sol Smith and Willis H. Page are recent additions to the Mixed Pickles co.

Grand Opera House (1. E. Cass. manager): Fred. Solomon Comedy co. Jan. s6, in Inside Out. Small and rather dissatisfied audience.

WYOMING.

Opera House (Rhodes and Guertin, managers): The management has changed. Mr. Boardman is gone to Denver to take a place on the staff of the Tabor. You correspondent wishes Mr. Boardman good success in his new field. Mr. and Mrs. W. J. Florence in The Mighty Dollar and Our Goversor Ian. 25 and 26 played a splendid engagement. Very large business. Your correspondent wishes Rhodes and Guertin lots of success.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager):
The Howard Athenseum Specialty co. Jan. 25, 36 and 27, to good sized audiences. The co. gave a first-class entertainment. Dark Days, under the management of J. H. Palser, appeared s8th, 20th and 30th, to very fair houses. Second engagement this season. The Mikado will be presented week of 1st, by John Stetson's co. The advance sale has been enormous. The Harmony Club, a first-class amateur organization, will present the Bells of Corneville, oth and 10th. Christy Minstrels seth and 1sth.

Horticultural Pavilion: Haverly's Minstrels appeared Jan. 28, 39 and 30 to crowded houses. Delighted with the performances.

People's Theatre: Callender's Colored Minstrels was the attraction week of 25th. Business fair. It is said that the license of this place will be revoked on account of its notoriety.

Items: The Ovide Musin Concert co. will return in March to give a farewell concert, if sufficient support can be obtained.—There is controversy going on with a view to preventing the performance of the Devil's Auction which is to appear week of 15th.

OTTAWA.

Grand Opera House (John Ferguson, manager):

tion which is to appear week of 15th.

Grand Opera House (John Ferguson, manager):
Statson's Mikado co., Jan. 25 and 26, to standing-room only, and at advanced prices. Opera and co. had a hearty reception. A return date will be played, 23d, 23d and 24th.

Royal Theatre (J. H. Gilmour, manager): A benefit performance of Youth was given, 25th, under the auspices of the volunteer organizations of the city, to a crowded house. Harold Hartsall, leading man, has left Gilmour's comb. His place is filled by George Reno.

MONTREAL.

crowded house. Harold Hartsall, leading man, has left Gilmour's comb. His place is filled by Geurge Reno. MONTREAL.

Academy of Music (Henry Thomas, manager). Closed since Monday night, owing to the unfortunate accident which befell William Daly, Jr. It has since been learned that the injury was a severe sprain of the muscles of his side, and which will compel him to remain quiet for some time. The actor deserves great praise for the plucky way in which he struggled through the performance after the accident, which happened during the first act. The pain he suffered must have been intense. Haverly's Minstrels appear ath. Theatre Royal (Jacobs and Sparrow, managers): Gibson and Ryan, in Irish Aristocracy, filled week of Jan. 25 to large houses. The play did not appear to meet with the approval of the majority of the patrons, some of the occupants of the gallery even going so far as to hard turnips and other decayed vegetables upon the stage. A Brave Woman, 1st, week.

Lyceum Theatre (late Lytell Opers House): The name of this place of amusement has again changed, and is now under the management of J. H. Gilmour and Co., who, by the way, have also opened up a regular Canadian circuit, with their headquarters at this house. Youth, week of 1st.

BROCKWILLE.

BROCKVILLE.
Grand Opera House (Dan Derbyshire, manager):

Stetson's Mikado, Jan. 27, to a packed house. Come again this week. Harry Lindley is playing an engagement of five nights to fair business at low prices.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager); W. H. Lytell and co. coatinus to hold forth. Monte Cristo was given Jan. 18 and 10 and Colleen Bawn soth and sist. Poor business. Manager Sharp took a benefit sid in Streets of New York. Bumper house. W. H. Lytell, W. H. Harkins and Blasche Mortimer continue the favorities. Laura Biggar has made quite a hit. She is an exceedingly pleasing little actress. Lytell and Sharp are weeding out several actors and actresses from the co. whose services have not been satisfactory; others are on the way from New York to fill the vacancies.

CHATHAM.

are on the way from New York to fill the vacancies.

CHATHAM.

Grand Opera House (Peter Rutherford, manager):
George C. Miln, tragedian, made his first appearance here Jan. 25, 26 and 27, presenting Richelieu, The Fool's Revenge and Hamiet. Mr. Miln's Richelieu was a masterly and artistic piece of acting. He was applauded vociferously, and was obliged to respond to a recall after every act. Adele Payn played Julie admirably, and O. H. Earr as De Mauprat was excellent. As Bertuccio, in The Fool's Revenge, Mr. Miln gave a most striking and impressive impersonation. His Hamilet and Miss Payn's Ophelia were the best ever seen here. The costumes were rich and elegant, while the stage-setting was perfect. Dark Days co. (Palser's), 3d and 4th.

AUSTRALIA.

AUSTRALIA.

AUSTRALIAN OFFICES OF THE NEW YORK MIRROR.

SYDNEY, N. S. W., Dec. s6, 1885.

The sensation of this month has been the arrival of our new Governor, Lord Carington, who comes to us with recommendations from home as a good patron of the Theapian Art. A few days after his advent he announced his intention of attending the performance of Williamson, Garner and Musgrove's Mikado co., at the Theatre Royal, Sydney, and it was on this occasion that Australians was introduced to the practice of ticket speculating. John Bennett, a well known ex-manager, bought the whole of the dress-circle seats for that evening at \$1.25, advertised them for sale at \$5, and immediately a great storm arose amongst the tuft-hunters, who, though most eager to sit at the feet of Vice-Royalty, and hide their todyism under the guise of loyalty to her B. M. Queen Victoria, still were loth to part with the extra amount required forso doing, and newspapers have teemed with letters condemnatory of the action of the ticket-scalpers, and also censuring the management (who had no earthly interest whatever in the transaction) for allowing this course to be taken. A party of citizens waited on his Excellency and asked him to alter the date of his visit, but having made his arrangements for that evening, he did not see fit to accede, and so the "show went on:" but the house was not so large as otherwise might have been.

The following has been the list of attractions for the past month.

SYDNEY, N. S. W.

so therwise might have been.

The following has been the list of attractions for the past month.

SYDNEY, N. S. W.

Gaiety Thearre: The Private Secretary has held the boards till hast Saturday week, with Frank Thoraton in the title role, and J. R. Greville as Cattermole, these comedians managing to work up the business of the piece, in such a way as to cause intense merriment among the "gods." who took delight in witnessing the persecution of the misguided and too confiding Curate by his would-be uncle. Alfred Dampler and his dramatic co. have now taken their place, and business is keeping up well. It is some time since Dampler organized his co. for a long provincial tour, and all through his travels he and his wife and two charming daughters. Lilly and Rose, have been received with expressions of universal approval. There is possibly no actor in Australia so thoroughly popular as Alfred Dampler, and, as stated in my last letter, he hopes to oay you a visit before long, and I am certain will make friends there as he has done here. Fred. Gunther has been, and is, the outdoor manager, and combines attention to business details with a refreshing courtesy of manner.—Myra Kemble, who holds a premier position in Australia as a leading lady, supports Mr. Dampier, and there is all probability of this co. making a very long season here. The Christmas production of the Cricket on the Hearth is a great success, hundreds of people being turned away every evening. The scenery of W. Kinchela especially is worthy of notice. B. N. Jones is the lessee of the theatre, and frequently delights the preas boys with reminiscences of his theatrical experiences in San Francisco in 1850.

Academy of Music: The Rickards-Leete comb. finished last Monday, after a most successful season of six weeka. This is the second time Harry Rickards has visited the Colonies, and on the former occasion was conspicuous for his gorgeouses of apparel and style generally. Since we last saw him he has grown stouter, and we will be supported by H. V. Douglas

men; Harry Fower, comedian; Maitiand Kodeey and Maggie Knight, Blanche Lewis, Docy Mainwaring and other smaller fry.

Theatre Royal: After a splendid run, The Mikado has been withdrawn to make room for the Christmes burlesque Ciuderella, and on Boxing Night the house was crammed to suffocation an hour before the rise of the curtain, and the representatives of the press who do not come early with an umbrella were confronted with a large sign in the vestibule: "House full, no room." However, the courteous treasurer, Mr. Goodman, soon found us a quiet corner, from which we had a good view of the piece. Like everything else produced by this management, no expense is apared in the mounting, scenery, accessories, etc., and the result is that the scenic effects are as brilliant as has ever been witnessed in these Colonies. The performers are all operatic artists of first-class standing. Messrs. Lenton and Greville, comedians, "take the cake" with their song, "We Have to Make Other Arrangements." Williamson, Garner and Musgrove have quite a number of novelties in store, which they intend to produce during the coming year.

MELBOURNE.

MELBOURNE.

MELBOURNE.

Theatre Royal: The burlesque of The Sleeping Beauty is being produced, with Emma Chambers and Amy Herton as Prince Austral and the Beauty, respectively. H. R. Harwood, the "only one," playing King Glorio as only Harwood can. Alice Woolridge, the Queen; Charlie Brown, the Dowager Queen; Arthur Redwood, the Lord Chamberlain; Constance Deorwyn, Progressa, and Bella Russell, Mother Goose. May Weir, a charming little fairy, is the principal dancer, and from her present evolutions a bright future lies before her if she will migrate to some other country like England or America, where there is a larger scope for young folks. oung folks.

Opera House: George Rignold as Henry V., to good

Opera House: George Rignold as Henry V., to good business.

Bijou Theatre (Majeroni and Wilson, lessees): Farcical comedy, The Magistrate, till further notice.

Nugget Theatre: Dixey's Adonis, pirates by Leon and Cushman, with the original business. Leon as Adonis; John Bryan, weight about 500 pounds, as Rosettar Mrs. Ford as the Duchess. What will our friend Harry say when he learns that every detail of his great success has been peddled about in Australia, and his "English, You Know," will soon form the subject of an organ melody, being now whistled by every street urchin. I leave you, Mr. Editor, to make comments upon this theft.

MR. BOUCICAULT'S TOUR.

Dion Boucicault, in writing on theatricals in Australia and New Zealand to the Melbourne Age, thus expresses himself on the field offered by the Colonies to the star actor and actress:

"The population of New South Wales and Victoria put together is about equal to the population of the City of New York and its suburbs. The population of the City of Philadelphia. There are only six cities in Australia worth-visiting—Melbourne, Sydney. Adelaide, Sandhurst, Ballaarat and Brisbane. There are four cities in New Zealand—Auckland, Wellington, Christchurch and Dunedin. To Sydney and Melbourne we may devote five or six weeks each; to Adelaide three weeks; to each of the other cities one week. In other words, twenty-two weeks in all. Any star that remains beyond that period is likely to outstay his welcome. To put in twenty-two weeks we must sacrifice six weeks in joing and six in returning—that is, twelve weeks spent on the road. It is not, therefore, twenty-two, but thirty-four weeks that we devote to the tour, and our receipts must be regarded as earned over the eight months."

Further on Mr. Boncicault says: "The Sydney Thestre is somewhat sealles than the Tour to the tour the says in the Sydney Thestre is somewhat sealles then the Sydney The

months."

Further on Mr. Boncicault says: "The Sydney The-atre is somewhat smaller than the Theatre Royal Mel-

bourne, and better arranged in every wav. The rowdy element, so conspicuous in the Victorian capital, is not prominent here. This may be owing to the scale of prices, which we found to be five shillings, three shillings and two shillings. We opened at night, a few hours after our arrival, to forz; the gross receipts of the first week were fig. aon. Jur heat week, the last, was fit.87 to The Colleen Bawn. The week week was the second week of Arrah-na-Pogue, and fourth of the engagement, fit.60. The awarage nightly receipts at Melbourne were f. 107; the awarage receipts at Sydney were f. 316 a night. There was no amagestion made to conceal the character of my new five-net condity. We played to an awarage of first a night, being the most crowded of the engagement. The sum socal for seventy-five nights amounted to \$15,413, about \$77,000, or about \$700 an night. This would be considered first-class business in London or is any American city, excepting New York or Becton, where it would be good, but not great. Nevertheless it must be borse in mind that to pay these seventy-five nights! had to sacrifice as many more on traveling; so our receipts, reduced to half, is spread over this period, left me with \$6,45 a night or about \$600 as week. This is not sufficient inducement for any first-class stat o come here.

Rejoinder of Messrs. Williamson. Garner and Musgrove, printed in the Daily Triegres/A: "Mr. Boucicault, is a letter to the \$1,900 of other of December, ostematively gives graintous advice to stars contemplating an Australian tour, but really ire, his about the price of the contemplation of the contemplation of the thousandth cities about the price of the contemplation of the contemplation of the same of the price of the contemplation of the same of the price of the contemplation of the contemplation of the failure mind that he contemplate to \$1,500 of the contemplation of the failure mind the contemplation of the failure mind th

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

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DRAMATIC COMPANIES.

A Brave Woman Co.: Montreai, 1, week; Malone, N. Y., 9.

Arme Woman Co.: Fort Wayne, Ind., 1, week.

Aimee: Nashville, 4, 5; Birmingham, Ala., 6; New Orleans, 8, week.

Aimee: Nashville, 4, 5; Birmingham, Ala., 6; New Orleans, 8, week.

Ashmie Pikley: New Orleans, 1, week; Houston, Tex., 8, 9; Galveston, 10 to 13; Austin, 15, 16; Waco, 17; Fort Worth, 18; Dallas, 19, 20.

Argonauts of '49: Wheeling, W. Va., 8, week.

Agnes Wallace and Sam B. Villa: Rome, N. Y., 4, 5, 6; Amsierdam, 8, week.

Aphrodite Co.: Johnstown, Pa., 5; Washington, 8, week.

Adeland Moore: Council Bluffs, Ia., 3, 4; Omaha, Neb., 5, 6; Des Moines, Ia., 8; Cedar Rapids, 9; Iowa City, 10; Ottumwa, 11; Burlington, 12; Galesburg, 13; N. Y. City, 15, week; Philadelphia, 22, week; Pittsburg, March 1, week; Boston, 22, week.

Aptre Dark Co.: Pittsburg, Feb. 1, week; Baltimore, 8, week.

Addamess Eden Co.: Albany, 1, week; Rochester, 8, week; Newark, N. J., 15, week.

Addamess Eden Co.: Trieton, N. I., 1, week; Lancaster, Pa., 8, week; Wilmington, Del, 14, week; Harrisburg, Pa., 22, week; Springfield, Mass., March 1, 27; Kansas City, March 4, 5, 6; St. Louis, 15, week.

Allice Harrison: Portland, Ore., 8, week; Seatien, 15, 16; Laconia, 17; Victoria, 18, 10, 22; Searamento, Cal., 27; Kansas City, March 4, 5, 6; St. Louis, 8, week.

Allice Harrison: Cumberland, Md., 4; Hagerstown, Pa., 5; Sunbury, 8; Milton, 0; Williamsport, 10; Cleveland, 11, 12, 13; Pittsburg, 15, week; Baltimore, 22, week.

Artereger Dramatic Co.: Hulton, Pa., 4, 5; Leechburg, 6, 8; Buller, 9, 10, 11; Parkers, 12, 13, 15.

Belland Moore: Cumberland, Md., 4; Hagerstown, Pa., 5; Sunbury, 8; Milton, 0; Williamsport, 10; Pottsville, 21; Shenandosh, 12; Pittsburg, 15, week; Baltimore, 22, week: Wilkesbarre, Pa., 8; Allentown, 0, 10; Pottsville, 21; Shenandosh, 12; Pittsburg, 15; two week; Bartley Camperll's White Slave, 0, 10; Pottsville, 21; Shenandosh, 12; Cleveland, 1, week; Bartley Camperll's Choto.: Cleveland, 1, week; Bartley C

Detroit, March 1, week.

Bantley Campbell's Paquita: Denver, 1, week; Chicago, 8, week.

Brever Comedy Co.: Rockford, Ill., 8, week; Nova Springs, 15, week; Osage City, 22, week; Mitchell, March 1, week.

Banter and Farron: Clinton, Ill., 4; Springfield, 5; Decatur, 6; St. Louis, 8, week.

Banter and Farron: Clinton, Ill., 4; Springfield, 5; Decatur, 6; St. Louis, 8, week.

Banter and Farron: Co.: Brooklyn, Feb. 1, week; Harlem, 8, week; Boston, 12, week.

Boston Comedy Co.: Sherbrooke, Can., 25 two weeks.

Bunch of Krys Co.: Philadelphia, 8, week; New York, 14, week; Boston, 22, week.

Buyfralo Bill Coms.: Leavenworth, Kan., 4; St. Joseph, Mo., 5 and 6; Topeka, Kan., 9; Atchison, 9; Lincoln, Neb. 10; Omaha, 11, 12; Councill Bluffs, 13; Columbus, 16; Grand Island, 17; Hastings, 18; Kearney, 19; North Platte, 20; Denver, 22, week.

Bennett-Matlack Co.: Hartford, Ct., 1, week; Lawrence, Mass., 8, week; Toledo, O., 25, week.

Black Flag Co.: Muskegon, Mich., 12, 13.

Bidwall's Stock Co.: St. Louis, 8, week; Little Rock, Ark., 15, 16; Hot Springs, 17; Texarkana, Tex., 18; Sherman, 19; Forth Worth, 20; Dallas, 22, 32, 24; Waco., 25; Austin, 26, 27; Galveston, March, 1, 2, 3; Houston, 4, 5, 6; New Orleans, 8, two weeks.

Claire Scott: Middletown, Ct., 8, week; Boston, 15, week.

Cora Van Tassel: Georgetown, Ky., 1, week; Ver-

CLAIRE SCOTT: Middletown, Ct., 8, week; Boston, 15, week.
CORA VAN TASSEL: Georgetown, Ky., 1, week; Versailles, 8, week; Danville, 15, week.
C. W. COULDOCK: Providence, 4 to 6; Williamsburg, N. Y., 8, week.
C. R. GARDINER DRAMATIC COMB.: New Britain, Ct., 1, week;
CROSSEN'S BANKER'S DA.-GHTER CO.: Washington, 1, week; N. Y. City, 8, week.
CLARA MORRIS: BOSTON, 1, week; N. Y. City, 8, week Baltimore, 15, week; Elmira, N. Y., 23; Binghamton, 24; Buffalo, 25, 26, 27; N. Y. City, March 1, week: CHARLOTTE THOMPSON: Fort Worth, 23, 24.
CARRIES SWAIN: Philadelphia, 25, two weeks; N. Y. City, 8, two weeks.
DION BOUCICAULT: Boston, 1, four weeks.
D. E. BANDMANN: Syracuse, N. Y., 1, week; Rochester, 8, week.
DENMAN THOMPSON: Williamstic, Co., Pockeille, 60.

DION BOUCICAULT: BOSION, I. IOUT WEERS.

D. E. BANDMANN: Syracuse, N. Y., I, week; Rochester, 8, week.

DENMAN THOMPSON: Willimantic, Ct. 4; Rockville, 5; Meriden, 6; Bridgeport, 8; Daubury, 0; Waterbury, 10; Naugatuck, 11; New Haven, 12, 13; Chicopee, Mass., 15; Orange 16; Fitchburg, 17; Milford, 18; Worcester 19, 20; Boston, 22, week.

DEVIL'S AUCTION: Rutland, Vt., 4; Burlington, 5, 6; Ottawa, Can., 8, 9; Brockville, Ont., 10; Kingston, 11, 12; Belleville, 13; Toronto, 15, week.

DAN SULLY'S CORNER GROCERY: WACO, TEX., 4; Olean, 5; Corning 6; Penn Yan 8; Canandaigua 0; Seneca Falls 10; Auburn 11; Oneida, 22.

DANITES: Philadelphia, 1, two weeks.

DOMINICK MURRAY: Buffalo, 1, week; Columbus, 8, week.

week.

DARK DAYS Co.: Chatham, Can., 4; Hamilton, 5, 6.

EFFIE ELISLER: Buffalo, 4 to 6; Lancaster, O., 17

Philadelphia, March 1, week.

EDWIN BOOTH: N. Y. Čity, 1, four weeks; Philadelphia; March 1, two weeks.
EDWIN STUART CO.: Des Moines, 1, two weeks.
EDWIN ANDRY'S CO.: Columbus, O., 1, week; Cincinnati, 8, week; Iddianapolis, Ind., 15, week; Louisville, 22, week; St. Louis, March 1, week.
EVANS AND HOEV: Des Moines, I.a., 8, 9; Council Bluffs, 20; Omaha, 21, 22; Colorado Springs, Col., 15; Pueblo, 16; Leadville, 17 to 20; Denver, 22, week.
EDITH SINCLAIR COMEDY CO. Utica, N. Y., 1, week; Schenectady, 8, 9, 10; Ft. Plain, 11, 12; Cohoes, 13.
ETHEL TUCKER: Norfolk, Va., 1, week; Peterburg, 9; Richmond, 9 to 13; Baltimore, 15, week.
EDWIN BROWNE: Jackson, Miss., 1, week.
EZEA KEMPALL: Columbia, Pa., 4; Lebanon, 5.
ESMERALDA CO.: Toledo, O., 15, week; Cleveland 22, week; Clucinnasi, March 1, week; Indianapolis 8, week; Columbus, 15 week.
FANNY DAVENFORT: Atlanta, Ga., 4; Montgomery, 5; New Orleans, 8 week; Mashville, 18, 19, 20; Cincincinati, 26, week.
FANTASMA CO.: Chicago, 1, two weeks; San Francisco, 25.
FRED. BRYTON: Ann Arbor, March, 4; Dayton, O., 5,

PRED. BRYTON: Ann Arbor, March, 4; Dayton, O., 5, 6; Indianapolis, 8, 9, 10; Terre Haute, Ind., 11; Danwille, III, 12; Logansport, Ind., 12; Lima, O., 15; Kenton, 16; Zanesville, 17; McKeesport 18; Unionport, 10; Johnston, 20; Aáron, 22; Meadville, Pa., 23; Oil City, 24; Warren, 25; Bradford, 26; Hornellsville, 27.

Me., 15, 16, 17; Lewiston, 18; Bangor, 19. 20.
FRED. WARDE: Syracuse, 4 to 6; Brooklyn, 8. week. N. Y.
City, 15, week.
FRED. BOCK'S CO.: Eric, Pa., 1 to 4; Sandusky, 5, 6;
Indianapolis, 8, week.
FRED. SOLOMON'S CO.: Chicago, 1, week.
FRED. SOLOMON'S CO.: Chicago, 1, week.
FUN ON THE BRISTOL: Chicago, 1, week.
FRANK FRAYNE: Cleveland, O..1, week.
FRANK JONES: Detroit, 4, 5, 6.
FRANK JONES: Detroit, 4, 5, 6.
FRANCIS LABADIE: Detroit, 8, week.
GALLEY SLAVE CO.: Hazleton, Pa., 4; Carbondale, 5, 6;
Brooklyn, 8, week.
GEORGE C. MILN: Kingston, Ont., 4, 5; Brockville, 6;
QUODEC, 8, 10; Chatham, N. B., 11; Newcastle, 12;
Moncton, 13; Hallfax, 15, week; Amberst, 22; Moncton, 24; St. John, 25, 26; Hamton, 27; Frederickton, March 1; Bangor, Me., 2, 3; Augusta, 4; Portland, 5, 6
GRACE HAWTHOEME: Salina, Cal., 28; San Jone, 20, 20;

5, 6
GRACE HAWTHORNE: Salina, Cal., 98; San Jose, 99, 30;
Modesto, Feb. 1; Merced, 2; Fresno, 3, 4; Tulare, 5;
Bakersfield, 6; Los Angeles, 8, week; San Diego, 15,
16, 17; Riverside, 18; San Bernardino, 19, 20.
GRATH'S ELOPED WITH A CIRCUIS CO.: Baltimore, 15,

week.
Gus Williams: Oil City, Pa., 4; Meadville, 5; Olean
6; New York 8, week; Jersey City, 15, 16, 17; Easton
Pa., 18; New Brunswick, N. J., 19; Paterson, 20; Wil-

bany, 8, week.

HENRY CHAMPRAU: Richmond, Va., 1, week; Washington.
8, week; Buffalo, 22, week.

HOOP OF GOLD Co.: Brooklyn, E. D., 1, week.

HAZEL KIRKE: Toledo, 1, week.

IN THE RANKS Co.: Brooklyn, 1, two weeks.

IVY LEAF Co.: Brooklyn, 1, two week.

J., 8, 9; Philadelphia, 22, week.

JAMES O'NEILL'S MONTE CRISTO Co.: Wilmington,
Del., 4; Worcester, Mass., 5; Boston, 8, two weeks;

Providence, 22, 23, 24.

Del., 4; Worcester, Mans., 5; Boston, 8, two weeks; Providence, 22, 23, 24.

JEFFREYS LEWIS Co.: Eau Claire, Wis., 4; La Crosse, 5; Madison, 6; Chicago, 8, week.

JAMAUSCHKE: Pittaburg, 1, week; Youngstown, O., 8; Akron, 9; Canton, 10; Richmond, Ind., 11; Terre Haute, 12; Evanswille, 13; Columbia, Tenn., 26.

JOSEPH MUPPHY: Sandusky, O., 4; Mansfield, 5; Youngstown, 6; Johnstown, Pa., 8; Harriaburg, 9; Wilkesbarre, 10; Pittaton, 11; Scranton, 12, 13; Brooklyn, 15, week.

10; Savannah, 11; Macon, 12; Atlanta, 13; Birmingham, Ala., 14; Selma, 15.

John Dillon: Galesburg, Ill., 10, 11.

J. K. Emmer: Eigin, Ill., 4; Rockford, 5; Aurora, 6; Ottawa, 8; Galesburg, 0; Monmouth, 10; Moline, 11, 12; Waterloo, Ia., 13; Minneapolis, Minn., 15, 16, 17; St. Paul, 18, 10, 20.

John A. Stevens: N. Y. City, 1, week.

J. B. Polst: St. Paul, 4, 5, 6; Chicago, 8, week; St. Louis, 15, week; Hamilton, O., 22; Dayton, 23; Springfield, 24; Zaneswille, 23; Wheeling, W. Va., 20; 27; John W. RANSONE: Indianapolis, 1, week.

Jacques Krucer: Wichita, Kas., 4; Ottawa, 5; Emporia, 6; Topeka, 8; Leavenworth, 9; St. Joe, Mo., 10; Kansas City, 11, 18, 13.

Joseph Proctor: Cleveland, 8, week; Chicago, 15, week.

week.
J. H. KEANE: Louisville, I, week.
JAMISH: Montgomery, Ma., 4; Mobile, 5, 6; New Orleans.
8, two weeks; Chicago, ss. two weeks; Louisville,
March, 8, week; Cincinnati, 15, week; Buffalo, ss. ss.

Hanover, 13.
JENNIE CALEF: New Orleans, 1, week.
MATHERINE ROGERS: Easton, Pa., 4, 5, 6.
KATE CASTLETON: Philadelphia, 1, week; Jersey City.

II, 12, 13.
KITTIE RHOADES: Alexandria, Va., 4, 5, 6; Culpepper

8, 9, 10.

Kendall Dramatic Co.: Brunswick, Ga., 4.

Katte Putnam: Americus, Ga., 5, 6; Columbia, S. C.,

8; Charleston, 10, 11; Augusta, Ga., 12; Macon, 13;

Jacksonville, Fla., 15, 16.

Juice, S. waek: Ansonia, Ct., 15;

Jacksonville, Fla., 15, 16.

Kindergarden Co.: Utica, 8, week; Addonia, Ct., 15;
Waterbury, 16.

Kate Clanton: Boston, 1, week; Jersey City,
8, 0, 10; Newark, 11, 12, 13; Harlem, N. Y., 15;
week; Pittsburg, 22, week.

Kiralpys' Spectacular Co.: San Francisco, 1, four
weeks; Chicago, March, 15, six weeks.

Kiralfys' Ratcatcher Co.: Boston, 25, three weeks;
Providence, Feb. 8, week; Philadelphia, 15, two
weeks.

Providence, Feb. 8, week; Philadelphia, 15, two weeks.
LAWRINCE BARRETT: N. Y. City, 1, four weeks; Baltimore, March 1, week; Washington, 8, two weeks.
LIZZIE EVANS: Norwalk, Ct., 4; Waterbury, 5; Hartford, 6; Holyoke, Mass., 8; Taunton, 0; Fall River, 10; North Attleboro, 11; Worcester, 12, 31 Waitham, 15; New Bedford, 16; Woonsocket, R. I., 17; Brockton, Mass., 18; Plymouth, 19; Salem, 22.
LILLIAN LEWIS: İthaca, N. Y., 4; Penn Yan, 5; Auburn, 6; Syracuse, 8, week; Glen's Falla, 15; St. Albana, Vt., 16; Malone, N. Y., 17; Ogdensburg, 18.
LILLIE HINTON: Butler, Pa., 1, week.
LOTTA: Kansas City, 1, week; St. Louis, 8, week; Mobile, Ala., March 8; Montgomery, 0; Selma, 10; Birmingham, 11.
LESTER-WILLIAMS-YEAMAMS Co.: Marion, O., 4; Xenia, 5; Chillicothe, 6; Lancaster, 8; Newark, 9; Mansfield, 10; Franklin, Pa., 11; Erie, 12; Oil City, 13.

13.
Louis Aldrich (My Partner): Pittston, Pa., 4; Scranton, 5; Paterson, N. J., 6; Harlem, 8, week; Philadelphia, 15, week; N. Y. Gity, 22, week.
Louise Sylvestres: Continent, 31, week.
Little's World Co.: New Haven, Ct., 4, 5, 6; Albany, 8, week.

8, week.
LOUISE ARNOT Co.: Pottsville, Pa., 1, week; Milton, 8, 9, 10; Williamsport, 11, 13, 13.
LILIAN OLCOTT: Colorado Springs, Col., 4.
LYDIA THOMPSON: Boston, 23, week.
LOTTIE CHURCH: New Haven, 1, week.
LOUISE POMEROY: Philadelphia, 8, week; Washington,
15, week; Richmond, Va., 32, week.
LIZZIE MAY ULMER: Cohoes, N. Y., 4.
MARCHARM MAY COMPANY N. V. City, at two weeks; Brook-

MARGARET MATHER: N. Y. City, 25, two weeks; Brooklyn, 8. week; Brooklyn, E. D., 15, week; Providence,

23, week.

MARY ANDERSON: Cincinnati, 1, week; Cieveland, 8, 9, 10; Detroit, 11, 12, 13; Louisville, 18, 19, 20; Pitts-

MARY ANDERSON: Cincinnati, 1, week; Cieveland, 8, 9, 10; Detroit, 11, 12, 13; Louisville, 18, 19, 20; Pittsburg, 22, week.

MR. AND MRS. GEORGE S. KNIGHT: Williamsburg, 1, week; Scranton, Pa., 8; Binghamton, N. Y., 9; Auburn, 10; Syracuse, 11, 12, 13.

MODJESKA: Philadelphia, 1, two weeks.

MILTON NOBLES: Philadelphia, 8, week.

MIRNIE MADDERN: Terre Haute, Ind., 4; Evansville, 5, 6; Chicago, 8, week; Fint, Mich., 18.

MESTAVER-VAUGHN WE, US & Co.: St. Louis, 1, week; Detroit, 8, 9, 10; Toledo, O., 11; Jackson, Mich., 12; Kalamazoo, 13; Chicago, 15, week; Logansport, Ind., 22; Sandusky, 24; Lima, O., 23; Akron, 26; Youngstown, 27; New York, March 1, three weeks; Washington, 22, week; Philadelphia, 29, week.

M. B. CURTIS: Austin, Tex., 4, 5; Houston, 6; Galveston, 8, 9; Waco, 10; Fort Worth, 11; Dallas, 12, 13; Sherman, 15, Paris, 16; Texarkana, 17; Hot Springs, Ark., 18; Little Rock, 19, 20; Springfield, 22; Fort Scott, 23; Sedalia, Mo., 24; Atchison, 25; Manasa City, 26, 27.

MICHAEL STROGOFY Co.: Chicago, 1, week; Rockford, 8, 9; Milwankee, 11, 12.

MYRA GOODWIN: Boston, 1, week; Lawrence, Mass., 10.

MAY BLOSSON Co.: New Orleans, 1, week; Mobile Ala., 8; Montgomery, 9; Atlanta, Ga., 10; Macon, 11; Savannah, 12, 13; Augusta, 15, 16.

Feb. 1, week: Cheyenne, W. T., 8, 9; North Platte, Neb., 10; Grand Island, 11; Hastings, 12; Lincoln, 13; Atchison, Kas., 15; Topeka, 16; Lawrence, 17; Leavemorth, 18; St. Joe, Mo., 19, 20; Omaha, 22; Council Bluffs, 23; Sioux

City, 24; Minneapolis, 25 to 27; St, Paul, March z. week; Chicago, 8, week.
MATTIE VICKERS: Bethlehem, Pa., 8.
MILTON ABORN'S TOURISTS: Cincinnati, z, week; Knoxville, Tenn., 8.
MURRAY AND MURPHY: Uniontown, Pa.,4; Connellsville, 5; McKeesport, 6; Pittaburg, 8, week; Cleveland, 15, week;

MURRAY AND MURPHY: Uniontown, Pa., Connellsville, S; McKeesport, 6; Pittsburg, 8, week; Cleveland, 15, week.

Miner's Silver King Co. (Mack and Banga): Selma, Ala., 4; Meridian, Miss., 5; Jackson, 6: Vicksburg, 8. 9; Helena, Ark., 10; Pine Bluff, 11; Little Rock, 13; Memphia, Tenn., 15, 16, 17; St. Joe, Mo., 25, 26. Montezuma Co.: Cincinnati, 1, week.

Muude Atkinson: Kokuk, 1, week.

Muude Atkinson: Kokuk, 1, week.

Muuge' Landing: Baldwinsville, N. Y., 4; Fulton, 5; Oswego, 6; Cortland, 5; Norwich, 0; Waterville, 10; Gloversville, 11; Utica, 12, 13; Philadelphia, 15, week.

MORTIMER-WEAVER Co.: Buffalo, 1, week.

MCCord Comedy Co.: Rome, Ga., 1, week.

N.S. Wood: Chicago 1, week.

NEIL BURGESS: Lowell, Mass., 4, 5; Hayerhill, 6; Brockton, 8; New Bedford, 9, 10; Fall River, 11; Meyport, R. I., 12; Westerly, 13; New London, Ct., 15; Meriden, 16; Hartford, 17; Holyoke, Mass., 18; Greenfield, 16; Brattleboro, Vt., 20; Bellows Falls, 29; Greenfield, 16; Brattleboro, Vt., 20; Bellows Falls, 29; Ratland, 29; Montpelier, 28; St. Albans, 25; Burling-ton, 26; Saratoga, N. Y., 27.

NELLE BOYD Co.: Cairo, Ill., 4; Vandalia, 5; Lincoln, 6; Decatur, 8; Jacksonville, 0; Quincy, 13; Spring-field, 16.

NEWBLI-FIELDING Cc.: Indianapolis, 1, week; Englewood, Ill., 8, week.

ONLY a Farmer's DAUGHTER Co. (Blanche Curtisse): Thibedeaux, Tex., 4; Donaldsouville, 5; Raton Rouge.

NLY A FARMER'S DAUGHTER CO. (Blanche Curtisse):
Thibedeaux, Tex., 4; Donaldsonville, 5; Raton Rouge,
6; New Orleans, 8, week; Greenville, Ala., 25; Columbus, Ga., 16; Macou, 17; Americus, 18; Albany, 19;
Thomasville, 20; Bainbridge, 22; Tallahasee, Fla., 23;
Monticello, 24; Lake City, 25; Jacksonville, 26, 27;
St. Augustine, March 1, 2; Falatka, 3; Sanford, 4;
Enterprise, 5.

Monticello, 84: Lake City, 85; Jacksonville, 80, 87; St. Augustine, March 1, 8; Palatka, 1; Sanford, 4; Enterprise, 5.

Oliver Byroni Huston. Tex., 4, 5, 6; New Orleans, 8, week; Natchez, Miss., 15, 16; Vicksburg, 17, 18; Jackson, 19; Meridian, 80; Pensacols, Fla., 82; Mobile, Ala., 32, 84; Columbus, Ga., 85; Macon, 26, 87.

Only a Woman's Heart Co.: San Antonio, Tex., 1, week; Austin, 8, week; Fort Worth, 15, week; Dailas, 22, week; Little Rock, Ark., 22, week.

Private Secretary and Profussor Co. (W. H. Gillette): N. Y. City, 85, two weeks; Philadelphia, Feb. 8, week; Brooklya, 15, week; Washington, 22, week; Boston, March 1, two weeks.

Private Secretary (Grover's): Middletown, Ct., 5, Pavenerts of Paris Co.: Louisville, 1, week; Syracuse, N. Y., 8, week.

Prisoner for Life Co.: Baltimore, 1, week; Washington, 8, week; Paterson, N. I., March 1, week; Jersey City, 8, week; New York, 15, week.

Patti-Rosa: Fort Scott, Kas., 0
Peck's Bad Boy Co.: Navasota, Tex., 5; Galesburg, 111, 16.

Pauline Markham: Syracuse, 15, week.

PECK'S BAD BOY CO.: Navasota, Tex., 5; Galesburg, Ill., 16.
AULINE MARKHAM: Syracuse, 15, week.
LOSINA VOKES: Buffalo, 8, week.
LOSINA VOKES: Buffalo, 8, week.
LOLAND REED: Memphis, 4, 5, 6; Evansville, Ind., 9.
ROSE LEVERE: Harlem, 1, week.
ROSSON AND CRANE: Chicago, 25, three weeks; St.
LOUIS, MO., 15, week; St. Joseph, 28.
LOUIS, MO., 15, week; St. Joseph, 28.
LOUIS, MO., 15, week.
ROSE COGHLAM: Milwaukee, 3, 4; Baltimore, 8, week.
RUNTFROW'S PATHFINDERS: Eureka, Kas., 4; Emporia,
RENTFROW'S PATHFINDERS: Eureka, Kas., 4; Emporia,

DEA: Richmond, 4 to 7; Baltimore, 8, week; Charles ton, S. C., 25, 26; Savannah, 27, 28; Jacksonville, Fla. 19, 20.

Ang. S. C., 15, 10; Savanana, 17, 16; Jacksonvine, Fin., 10, 20.

RAJAH: New York, 1, week; Providence, 12, 13.

ROMANY RYE CO.: St. Louis, 1, week; Detroit, 8, week;

Toronto, 15, week; New York, 22, week.

REDMUND-BARRY CO.: Milwanke, 4 to 7; Chicago, 8, week; Clincianati, 22, week.

RAG BABY CO. (Westers): Detroit, 4 to 6; Cleveland, 8, week; Pittsburg, 15, week; Philadelphia, 22, week; New York, March 1, week; Philadelphia, 22, week; New York, March 1, week; Philadelphia, 1, week; Worcester, Mass., 17.

SIA DOWS OF A GREAT CITY: Louisville, 1, week; Dayton, O., 8, 0; Fort Wayne, Ind., 10, 11; Lafayette, 12; Chicago, 15, two weeks.

SALSBURY'S TROUBADOURS: Baltimore, 1, week; Boston, 8, week; Dayton, O., 8, 0; Fort Wayne, Ind., 10, 11; Lafayette, 13, 12; Chicago, 15, two weeks.

week.

TANDARD DRAMATIC Co.: Elmira, N. Y., I, week.

TARBETS OF NEW YORK Co. Philadelphia. I, week;

Brooklyn, 8. week; Albany, ss., week; Rochester, N.

Y., March I, week.

LIVER SPUR Co.: St. Chicago, I, week; St. Louia, 8,
week; Wheeling, W. Va., 15, week; Chicago, ss., week,

wtyers Commor Co.: Mt. Pulashi, I, week; Sullivan,
8. week; Mattoon, 15, week.

week.

wo Jones Co.: Kokomo, Ind., 4; Lafayette, 5; Frankfort, 6; South Bend, 8; Elkhart, 0; Goshen, 10; Huntington, 11; Mechanicsburg, 12; Middletown, O., 13;
Cincinnati, 15, week.

AVERNIER Co.: Charlotte, Mich., 25, two weeks; Battle

Creek, 8, week; Port Huron, 15, two weeks.
ULLIE AKERSTROM: Holyoke, 1, week; Norwich, Ct. 8, week.
W. J. SCANLAN: Chattanooga, Tenn., 4; Atlanta, 5. Girmingham. Ala., 8; Selma, 9; Montgomery, 10; Pensacola, Fla., 11; Mobile, Ala.; 12, 13; New Orleans, 15, week.
WALLICK'S BANDIT KING Co.: Jackson, Mich., 4; Toledo, O., 5, 6; N. Y. City 8, week; Brooklyn, 15 week.

Toledo, O., 5, 6; N. Y. City 8, week; Brooklya, 15 week; McGES of Sin Co.: N. Y. City x, week; Philadelphia, 8, week; Williamsport, Pa., 16.

WAITE COMEDY Co.: Hagerstown, Md., 3 to 6.

WATSON-MCDOWELL WRINKLES Co.: Carlisle, Pa., 8, 9
10; Chambersburg, 11, 12, 13; York, 15, week.

WIFE'S HONOR Co.: Baltimore, 1, week; Pittsburg, 8, week; Cincinnati, 22 to 27; Louisville, March, week.

t, week.
WILBUR COMEDY CO: Kanaas City t, week.
W. H. LYTELL'S CO.: Winnipeg, Dec. 21, six weeks.
YOUNG MRS. WINTHROF CO.: Bradford, Pa.,
Rochester, 5, 6; Syracuse, 8, 9, 10: Oswego, 17; Co.
land, 12; Binghamton, 13; Troy, 15, week; Montres

zs, week.
Zozo Co.: Burlington, Ia., 4, 5, 6; Des Moines, 8,9; Cedar
Rapids, 10, 11; Dubuque, 12, 13; Chicago, 15, week;
Milwaukee 22, week; Chicago, March 1, week. OPERA AND CONCERT COMPANIES.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA Co.: Paducah, Ky., 4; Henderson. 5, 6; Memphis, Tenn., 8, week.

ARIONS: Belle Plains, Ia., 4, 5, 6; Vinton 8, 9, 10; Waverly, II, 22, 13; Osage 15, 16, 17; Charles City 18, 19, 20; Decorah 22, 23, 24; McGregory, 25, 26, 27.

AMERICAN OPERA Co.: Augusta, Ga., 5, 6; Aiken, 8; Milledgeville, 9; Macon, 10; Columbus, 11; Montgomery, 12; Selma, Ala., 13.

BENNETT AND MOULTON'S Co. A: Springfield, O., 2 to 9; Dayton, 10 to 20.

BENNETT AND MOULTON'S Co. B.: Springfield, O., 2 week; New Haven, 8 week.

BOSTON IDEALS: New Haven, Ct., 4, 5, 6; Boston 8, two weeks.

BOSTON IDEALS: New Haven, Ct., 4, 5, 6; Boston 8, two weeks.
BIJOU OPERA CO.: Madison, Ga., 4; Athens, 5, 6.
COBELLI OPERA CO.: Schenectady, N.Y., I week.
CLARA LOUISE KELLOGG CONCERT CO.: Charleston, S. C., 4; Jacksonville, Fla., 6; Savannah, Ga., 8; Macon, 9; Americus, 19; Augusta, 11; Atlanta, 12.
CARLETON OPERA Co.: St. Louis, I, week; Cincinnati, 8, week.
CORINNE MERRIEMAKERS: Lockport, N. Y., I, week; Syracuse, 8, week.
DUF'S MIKADO Co.: Washington, I, week, Pittsburg, 8, week. Buffalo, '15, week; Louisville, 22, week; Chicagy, March I, week.
EMMA ABBOTT OPERA Co.: Jacksonville, Fla. 7 to 10; Charleston, 12 to 18; Allentown, Pa., 22, 23, 24.
EMMA NEVADA CONCERTS: Amsterdam, N. Y., 6.
GRAU ENGLISH COMIC OPERA Co.: Duluth, Minn., 4, 5, 6.

GRAU ENGLISH COMIC OFFER CO.:

HARRIS OPERA Co.: Detroit, 8, week.

HARRIS OPERA Co.: Kalamazoo, Mich., 1, week; Flint, 8, week.

JUDIC: Havana. 25, two weeks; New Orleans, 15, two weeks; St. Louis, March 1, week; Baltimore, 8 to 10; Washington, 11 to 13.

KYLE OPERA Co.: Somerset, Pa., 4, 5, 6.

LITLE TYCOON: Philadelphia, 1, week; New York, 8.

LELAND OPERA Co.: Washington C. H., O., 5, 6; Kenton, 8; Marvin, 9; La Rue, 10; Cresttine, 11; Mt. Vernon, 12; Mt. Gilead, 13.

McGideny Family: Higginsville, Mo., 4; Brownsville, 5; Lexington. 6.

S; Lexington. 6.

S; Lexington. 6.

Mosdaunt's Juvenile Mikado Co.: Dubuque, Ia., 4;
La Crosse, Wis., 5; Red Wing, Mina., 6; St. Paul,
8, 9, 10; Minneapolis, 11, 12, 13.

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McCaull's Opera Co.: Philadelphia, Jan. 11, four

MCCAULL'S OPERA Co.: Prinadelphia, Jan. 11, 104
weeks.
MCCAULL'S MIKADO Co.: Brooklyn, 1, two weeks.
MAPLESON OPERA Co.: Pitsburg, 4, 5, 6; Chicago, 8,
two weeks.
NATIONAL IDEAL OPERA Co.: Annapolis, Md., 4, 5, 6;
Norfolk, Va., 7, 8; Brooklyn, E. D., 13, week; Paterson, N. J., 22.
Pyke's Mikado Co. Rockford, Ill., 11, 12, 13.
REINHART OPERA Co.. Buffalo, 1, week; Corry, Pa., 8,
week; Meadville, 15, week.

ena, III., st., 27; Jopini, Sato, 15, W.-ck.
STETSON'S MIKADO CO. No. 2: Providence, 1, wee
Brocton, Mana, 21.
TEMPLETON'S MIKADO Co.: Brooklyn, 1, week.
WILDUR OPERA Co.: Akron. O., 5; Middletown,
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Hi Hanny's: Pittsfield, N. H., 4; Suncook, 5; Rochester, 6; Sanarappa, Me., 8; Richmond, 9; Waterville 10; Skowhegan, 11.

HAVERLY'S: Montreal, 4, 5, 6.

HAVERLY'S: Nowell, 4; Walman 5; Fond du Lac 12; Janesville, 13; Chicago, 15, week; Swreak and Alleny'S: Norwich, Ct., 4; Willimante, 5; Workman 9; Newport R. 1., 10; Westerly 11; Providence, 15 week; Freeport, Wis., 8; Rock Island, 9; Oakaloosa, Is., 10; Freeport, Wis., 8; Rock Island, 9; Oakaloosa, Is., 10; Marshalltown, 11; Des. Mosiese, 121; Omaha, Neb., 13; Denver, 15 week; Salt Lake City, 22 week; San Francisco, 25 three weeks.

McIntyres And Harny's: Louisville 5, 6; Columbia, Tenn., 11.

P. W.: New York, 1, week; Providence, 8 week.

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18, 13.
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DAVEME'S ATTRACTIONS: St. Louis, 1; week.

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Sioux City, 8 week.

FANNY HERRING: Brooklyn, 1, week; Harlem, 8, we

Sionz City, 8 week.

FANNY HERRING: Brooklyn, z, week; Harlem, 8, week
Newark, N. J., 15, week.

GRAY-STEPHENS Co.: Washington, z, week; Wilmington, Del., 8, week; Newark, N. J., 15, week.

HOWARD ATHEMACUS CO.: Albany, z, week.

HALLEN AND HART'S CO.: Albany, z, week.

IDA SIDDOWS BURLEROUS Co.: Mismespolis, z, wee

Milwankee, 8, week; Pittsburg, se, week.

JONES-MONTAGUE CO.: Detroit, 3 to 6.

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Pravidence, 15, week; Pittsburghia, se, week.

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Boston, se, week.

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Spa, 2; Saratoga, 10; Amsterdam, 11, 12, 13.
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15. 15. ERTZ-SANTLEY Co.; Pittsburg, 1, week; Balt RHILLY AND WOOD'S Co.: Williamsburg N. Y., 1 week; New York City, at week; New York City, at

BuyDan's Co.: East Liverpool. O., 5, 6; Bridgewater, Pa., 8, 9; Brownville, 10, 11; Uniontown, 12, 13; Columbia, 19, 50. Silbow Co.: N. Y. City, Jan. 25, two weeks; Bos 8, week, MISCELLANEOUS.

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12. 13.
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Island, 13, week; Ottumwa, Ia., 12, week; Burlington,
March 1, week; Ottumwa, Ia., 12, week; Burlington,
March 1, week; Ottumwa, Ia., 12, week; Burlington,
March 1, week; (Inconnes, March, 1, week; Bivedere, Ill., 8, week; Vinconnes, March, 1, week; Belvedere, Ill., 8, week; Peru, Ind., 15, week; Peru, Ind., 15, week; Peruson Chockne's Equinationals: Hilledale,
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TELEGRAPHIC NEWS.

The Sunday Situation.

[sectat to the sundon.]

NATI, Fab. 3 — Manager Fennessy
red his intention to close Heuck's to People's on Sunday, alleging breach hen the part of the Law and Order to. Consequently the trans-Rhenish were crowded at both matines and

Grand, Havlin's and Harris' Mus ed closed. The Law and Order League d warrants issued and served on the perrs at both the People's and Heuck's imtely at the close of the evening perforace, but all were subsequently released on ads furnished by Mesers. Fennessy and

O. P. Sisson, one of the partners in The Little Nugget combination, has disposed of his interest to Mrs. S. E. Cawthorn, mother of the Cawthorn Brothers, but will retain his on with the party as business tranager

W. M. Coyle has been appointed business anager of Harris' Museum to succeed J. H. rson, transferred to Washington.

A Substantial Benefit.

IAL TO THE MI DETROIT, Feb. 3.—Fred. Bryton in Fored by a very small audience. Outside aton draw largely, particularly the benefit mager Charles O. White at Whitney's, was crowded with the beneficiary's tiends. A very good entertainment was given y local talent, including the Hon. James Duck, who posed in classical statuary a la

Bouckenit's Latest

Feb. 2 —The Jilt was given last

Boston, Feb. 2—The Jilt was given last ght at the Boston Museum, to a large and a lighted andiance. The piece made an unstable hit. In response to a loud call, three nes repeated, at the close of the third act, on Bouckault made the following speech: "We have been told many times of late are that a legitimate comedy like London surrance would not be accepted by the pubof the present day, and, furthermore, that, ould such a one be written, no company and be found which could play it. I did not lieve these assertions, and resolved to put me to the test. So I wrote the piece you we seen to-night, and determined to make be always latelligent, fair-mioded and unad. I gave it a short rehearsal in sucisco, and brought it here, and I am han satisfied with the result of the ex-I am proud to have written, and to secured your approval of, an English dy, with a pure motive and without the sest taint of immorality. There are cor-subjects the introduction and treatment of tain subjects the introduction and treatment of which many dramatists deem indispensable for the success of a play. I don't think so. There are other writers who believe horse play and coarse farce necessary to carry a piece. I don't think so. I am exceedingly grateful for your indorsement of the position'I have taken d for your kind reception of my play, and trust that the report may go abroad, through the United States and England as well, to enage dramatists more able than I with the that the public can, and will, appre-

Clara Morris began a week's engagement at a Globe Theatre to a large house, giving lies Multon, and had several calls before the

Kate Clarton and Charles Stephenson an red to a good house in Called Back at the

Myra Goodwin gave Sis at the Bijou to a use that was literally packed. The play

semed to please.

The Rat-Catcher began its second week at the Boston Theatre to a large house.

The Mikado began its thirteenth week at the Hollis Street Theatre, the audience being large and delighted. The house for Wednes-day, the hundredth performance, was entirely sold early on Monday.

The Howard Athenseum Star Specialty comany began a week's return'engagement at the home theatre last night to a large house.

Sid C. France at the Windsor. After next Sunday Walter Pelham will have the direction of the popular Sunday evening concerts at Music Hall.

Miscellaneous

RICHMOND, Va., Feb. 3,-The Richmond Theatre was literally packed to see John T. ond in The Magistrate. Not only was every seat taken, and standing room not to be d, but the boxes also were all filled, Mrs. Powell is to be congratulated upon the success of recent attractions appearing at her house.

CLEVELAND, Feb. 3 .- Bartley Campbell's ened to a splendid house Monday night Euclid. Frank Frayne, at the People's, inding-room only. Wellesley and Sterg, in The Danites, at the Cleveland, to large

OCCURSION, Feb. 3.—At the Grand, Fred. He is one of the best tragedians we a is a long time. The Dowling and Mobody's Claim company opened at yesterday afternoon to a packed Scant prices of course, and and and with Gilday and

PROVIDENCE, Feb. 2 -The Providence Opera House was filled to overflowing last night to see Stetson's Mikado. The chorus is equal to the other companies, but the principals are a great disappointment, with the exception of Augusta Boche.

BUFFALO, Feb. 2.-Dominick Murray's opening at the Court Street Theatre Monday light packed the house from top to bottom. Escaped from Sing Sing, his old stand-by, was the bill. Amateurs occupied the Academy of Music. The Adelphi, with Fanny Forrester's Minstrels as the card, had all space occupied. The Rinehart Opera company in Little Red-Riding Hood amused a large audience at the

ALRANY. Feb. 2 .- One of the most effective and best acted plays of the season, Woman Against Woman, by Effic Ellsler, at the Leland. It is a characteristic of Miss Ellsler's house here, that the second night is about double the first, and the present instance proves the rule. Hallen and Hart at Museum are drawing large

Hor Springs, Ark., Feb. 1 .- Roland Reed drew the best house of the season here touight. Good companies do good business in the Southwest. G. A. MORTIMER.

CHICAGO, Feb. 2.-Louise Sylvester and company opened at the Criterion Theatre last night to large business, and made a hit in the musical comedy, A Hot Time. The outlook indicates large audiences for rest of

RICHMOND, Va., Feb. I .- House to-night acked; not even standing-room John Raymond in The Magistrate.

MRS. W. T. POWELL. WASHINGTON, Feb. 1 .- Duff's Mikado com pany opened to a packed house at the National. Mapleson's company in Fra Diavolo, with Alma Fohstrom as Zerlina, drew a small house Monday night. Houses well sold for two following nights. Herzog's packed, as usual. Aphrodite Still in the Ring is the attraction for next week at Albaugh's.

CINCINNATI, Feb. 2 .- Arthur Rehan's company in A Night Off appeared at my theatre last night to a crowded house. The play and company made an instantaneous hit.

JOHN HAVLIN. SPRINGFIELD, O., Feb. 2-Hoyt's Rag Baby nade its first appearance in this city last night at the Grand. Standing-room only. Frank Daniels as Old Sport and Fannie Rice as Venus were well received. Bennett and Moulton's Opera company opened a week's engagenent at Black's last night at cheap prices. Olivette to immense business. Pleased everybody.

Amateur Notes.

The Hawthorne is to give a performance at the Lexington Avenue Opera House on March 4.

The second performance this season of the Garrick took place last Friday evening at the Lexington Avenue Opera House, and was attended by a large and fashionable audience, which applauded without stint the able efforts of the company. Two plays were given, the one-act comedietta, Uncle's Will, and the farcical comedy, in two acts, Debt. In the former piece Will Hunt easily bore off the honors. As the bluff Lieutenant he was enfarcical comedy, in two acts, Debt. In the former piece Will Hunt easily bore off the honors. As the bluff Lieutenant he was entertaining and laughable, while his efforts to amuse were ably seconded by Harry A. Rohdy as Mr. Barker and Kitty Borst as Florence Marigold. Mr. Rohdy would do well, however, to cultivate a louder tone of voice on the stage. Miss Borst was the recipient of many final pieces. In Debt the honors were equally stage. Miss Borst was the recipient of many floral pieces. In Debt the honors were equally between Irving Humphries, W. White, divided between Irving Humphries, W. White, J. W. Hotaling. May Sherwood and Leila Tilton. As Miss Loveless the latter was as vivacious and sparkling as many more pretentious soubrettes. Miss Sherwood looked pretty in a becoming costume of black, and fully met all the requirements of her part. S. J. Guthrie as Spavin was very humorous, while much credit is due to Messrs. J. L. Peters, Louis A. Hallen and Frank Dwyer for their elements. for their cleverness in small parts. The scenery and costumes were all that could be desired.

On Saturday evening next the Amateur Comedy Club will present A Misunderstanding and Peacock's Holiday at the University Club Theatre for the benefit of the House of the Holy Comforter. The cast of the firstnamed play, which is a comedietta in one act from the Hungarian, by Mrs. Walter S. An-drews, will comprise Fred. Delano Weekes, Evert J. Wendell, Alexander T. Mason, Samuel Parsons, Mrs. W. S. Andrews and Cornelia Van Auken. The second play is a farcical comedy in two acts, adapted from Le Voyage de M. Perrichon, and in its rendition will be seen Robert Sturgis, Elisha Dyer, T.
N. Smith, Alexander T. Mason, Edward
Sperry, H. Chauncey, Jr., Kitty Brady and
Cornelia Van Auken.

A charming performance of W. S. Gilbert's Wedding March was given before a well-filled auditorium by the Dramatic Social Circle at the University Club Theatre on Tuesday even-

The performance of The Mikado was repeated by the Greenwich Amateur Opera com-pany at the Lexington Avenue Opera House on Tuesday evening for the benefit of the Tatian Literary Union, and proved decidedly successful. A large house liberally rewarded the efforts of the artists by lavish tokens of use and floral gifts, and for the acting and singing an ample meed of praise can be given. As Yum-Yum, Hannah M. O'Keefe oked pretty and acted with much grace. Her voice is a soprano of rare sweetness, and she controls it well, her method more than atoning controls it well, her method more than atoning for a slight weakness in parts. The Ko-Ko of Emmet Drew, if slightly exaggerated, was still extremely funny. Vocally Mr. Drew did not shine with particular brilliancy, the best members of the cast in that respect being Mrs. Henrietta Griggs, the Katisha, who trod the boards and acted and sang as well as any professional yet cast to that role; Eugene Clarke as Pooh Bah, who ably and laughably represented the haughtiness of that individual; Charles A. Hetzel as the Mikado, Malcolm M. Cooper as Pish-Tush and George C. Pearce as Nanki-Poo. The latter's acting was full of

grace and spirit, his fine tenor voice being heard to good advantage in most of the solos allotted to him. Marion Booth and Miss E. allotted to him. Marion Booth and Miss E. Brett were pretty and graceful as Pitti-Sing and Peep-Bo. The chorus of school-girls looked charming and acted in harmony, which is more than can be said for the male chorus, whose drilling had evidently been lost upon them. The scenery was bright and appropriate and the costumes elegant. Following the performance came a reception.

The Bulwer intend visiting the Union Square Theatre in a body some evening this week to accord Maud E. Peters, who is in the cast of The Honeymoon, and who was formerly a member of their society, a fitting and appro priate reception on her adoption of the pro-

A complimentary benefit is to be tendered to Doctor R. H. L. Waters, the stage director of the Amateur League, by that society on Tuesday, March 9, at the Lexington Avenue Opera House. Gilson S. Whitson has been appointed chairman and the affair promises to be a highly successful one. Doctor Waters has been in business as a manager and organizer of theatrical societies since 1855, and well deserved the compliment to be paid to him.

The Histrionic Association of Bridgeport, Conn, will give a performance of Checkmate, preceded, by the farce Sudden Thoughts, tomorrow (Friday) evening at St. John's Hall.

The following is the cast of Don Cæsar de Bazan, to be given by the Rivals at the Lexington Avenue Opera House on Friday, Feb. 19: Don Cæsar, Frank V. Thonger; Don Jose, Fred Schaeffer; Charles II., H. H. Tilford; Marquis de Rotondo, William Dickinson; Cap-tain of the Guard, D. H. Scully; Pacolo, M. Hotz; Pedro, A. C. Hueg; Judge, L. S. Ihne; Lazarillo, Miss M. E. Stacy; Maritana, Mrs. C. E. Laurence; Countess de Rotondo, Mrs. J. A. Drew, and Cavalier, E. J. Price.

The amateur dramatic club known as the Holly Branch has been reorganized as the Madison League and will give an entertainment some time in March.

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afternoon, Feb. 11, 12 and 13, as BRUTUS.
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Blockmail opened the week at the Brook-Theatre last Monday evening. It was messed by a good-sized but by no means orded house. The play was fully reviewed to THE MIRROR last week, and its merits and descrits dwelt upon. It ran much more spoothly last Monday than it did, on the intel night of its career, however, and much that had at first appeared foggy and otherwise sessisfactory parsed off more pleasantly. int the play is not a good one in a literary se, nor does it meet the modern requirement of naturalness, although its climaxes are stirring. The title of this play ought to be Blackmail does not in the least give as idea of the character of this melodrama of the old French school, with its 1700 costumes and the quasi Monte Cristo heroism of its W. C. Cowper, who interprets the lettet, fails to meet the exigencies of the part. sion may be used, too much so, at least, to fill the illusion of a daring and herculean person are, and when to that is added much dramatic ess, due to over-acted "coolness." a large part of the portrayal becomes a sort of milk-and-water performance. His best scenes were those in which he used his legs, his arms and his lungs with more or less freedom. Even when boisterous and ranting, he was more like the would-be cutthroat he portrayed. The tendency of James Wilson, who played the villain, Vandel, was to be confidential with his lines. He could scarcely be heard from the orchestra circle, T. J. Herndon (Siplo) and J. F. Dean (Marquis Dorni), especially the latter, did their parts the hest among the men. Lawrence Hanley (Alfred Dorni) and Collins Barrey (Captain Bobile) acted with ease and with good judgment. Virginia Buchanan died too soon in the play, and Addie Plunkett was not provided

The suit of Theall and Williams against W. C Cowper, Frank Chapman and Harry Sellers to restrain the defendant from producing Blackmail, which last year was known as Her Last Hope, was heard in Special Term of the Superior Court in Brooklyn on Feb. 1. The only new feature of the case, in which the plaintiffs claim to have a prior contract for the use of the play from Cowper, the owner, was the statement of the plaintiffs that they have expended \$5,000 on the piece. The case was adjourned till Feb. 5, and the performances have proceeded without interruption.

with a part worthy of his abilities. Eleanor Moretti (Emilie) did fairly. She still over-

acts. The stage setting was very good.

McCaull's Mikado company, fresh from very encouraging successes in Philadelphia and Chicago, made its first appearance in Brooklyn at the Park Theatre, last Monday evening, before an audience that was remarkable for its numerousness, its good clothes and its intelligent appearance. The company made an excellent impression, although vocally the cast was not quite up to John Templeton's company. But taking the performance as a whole, it was the best Brooklyn had ever seen. Laura Joyce-Bell suffered from a severe cold, and struggled bravely and not altogether unsuccessfully with the part of Katisha. Digby Bell made a hit, and so did the chorus.

Hattie Starr, Lucille Meredith, George Broderick, Charles L. Harris, Emma Baker, Selina Rough, Jay Taylor, William Guiberson and William H. Seymour, who sang The Mikado, under John Templeton's management, a few weeks ago at the Criterion Thea tre, returned there last Monday, and Brooklynites turned out in large numbers to hear them again. The production is weak scenically. Hattie Starr set the dudes at this house almost crazy with delight at her antics last November, and this week she and Lucille Meredith are playing havoc with the equanimity of the same young men.

In the Ranks is the play at the Grand Opera House across the river this week. On Monday night the house was good, and the company presented the faded melodrama in a praiseworthy manner. R. Fulton Russell and Josse Bachelder appeared in the leading parts and gave entire satisfaction. William H. Stuart played Gideon Blake fairly. C. W. Butler and afterward William Keating were announced to appear as Joe Buzzard, but J. H. Bunnsy acted the character, and acquitted himself creditably. Connie Thompson's Mrs. Buzzard was very clever. The play was excellently staged.

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Hyde and Behman are making an excellent vaudeville house of their Brooklyn theatre. The programme there last week was one of the worthiest of the season at that house. Mulcabey's Nomination, an amusing afterpiece, is in the bill again this week. On last Monday night the audience was large. In the olio were Gallagher and West, Conroy and Dempsey, the Muldoon Quartette and the Gregory Brothers. Billy Barry is permanent star of

Arrangements have been perfected with Messrs. Knowles and Morris for the purpose of giving sacred concerts on Sunday nights at the Grand Opera House, Professor E. C. Phelps, a Brooklyn music teacher, will be the lager, and Cappa and some of the members of his Seventh Regiment Band will supply the orchestral music. The concerts will begin on Feb. 14. The soloists have not yet been en-

Col. William E. Sinn speaks in the highest Brooklyn, E. D.-Com.

terms-not in the old chestnut I've-got-thehest style—of the attractions that are yet to come at his Park Theatre. He says he is perfectly satisfied with his business so far. It is more than likely that he is; for he hasn't had a smile on his pleasing countenance in some time, and that is always a sure sign of good siness with the Colonel. When his house is full, he is glum-looking, and if the audience is slim he is sure to look cheerful. This has got to be so familiar a trait of the Colonel with some of the Brooklyn critics that they can size up his house by the appearance of his looks. rithout even going inside of the theatre. The following is his list of coming attractions, and they confirm his enthusiastic claims: McCaull's Black Hussar, Modjeska, Tony Hart, A Rag Baby, A Prisoner for Life, Maude Granger and Alice Harrison. Managers Sinn have already booked, Colonel Sinn says, twentyseven weeks of next season, including Booth, Barrett, Modjeska, Fanny Davenport, Robson and Crane and Wallack's company.

NOTES

Fanny Herring is at the Standard Museum, in Little Buckshot and The French Spy.

The Schukert Quartette, of Chicago, con-certised at the Y. M. C. Association Hall,

The Caldwell Sisters, vocalists, are in their second week at Zipp's Casino, to very large attendance.

The Hanoverian Family of Swiss Bell-Ringers, and the Shaffers, specialty and musical performers, are at Irving Music Hall.

Harry Watson and wife and Alf. McDowell

and a company are to give their farce. Wrinkles, at the Athenæum, on the 4th, 5th and 6th.

Charles Heckman, a capable amateur, will essay the character of Richelieu in March. He will appear with the Amaranth Association. Lithograph and bill-board tickets do not admit to the orchestra floor of the Brooklyn Theatre since Mr. Miner has been manager.

Gounod's Moas et Vita is announced by the Philharmonic for Feb. 5 and 6. The soloists are Emma Juch, William Candidus, Myron W. Whitney and Helen Dudley Campbell, of the American Opera.

American Opera.

The United Labor Exchange gave a concert at the Brooklyn Theatre Sunday afternoon, Jan. 31. The following resolution was adopted by the audience: "Resolved, That the sincere thanks of the labor organizations of the two cities be and they are hereby tendered to Mr. Miner, and we pledge ourselves cheerfully to give all the support and encouragement in our power to Mr. Miner's numerous enterprises in the future as the only mode left us to testify our sincere appreciation of the benefits conferred."

The remnants of the Mexican Opera com pany gave a concert in costume at Everett As-sembly Rooms, which have never been used before for any but amateur concerts, on Feb.

2. The selections were acts from Faust,
Martha and Trovatore, the quartette from
Rigoletto, and a duet for pianos.

Professional Doings.

—The sale of seats for David Belasco's new comedy, Valerie, which is to be produced at Wallack's on Feb. 15, will open on Monday.

The Opera House at Franklin, Pa., was destroyed by fire last Wednesday. The loss is \$80,000. About half insured. Some months ago arrangements were made for the erection of a new house. Until it is finished Franklin will be without a place of theatrical entertain—

—In mailing their letters, MIRROR corre-spondents should be very careful to write the word "Correspondence" in the lower left-hand spondents should be very such a lower left-hand corner of the envelope. Through neglect in this matter letters are frequently delayed in this matter letters are frequently delayed in reaching the correspondence department. This delay will often account for the omission

-One C. J. S. Wilson recently took a company to Chicago to play at the Chicago Museum. After the second performance Wilson levanted, leaving the members to get back to New York the best way they could. These people were Harry Linden, May Waldron, Fanny Redding, Morton Price and Clarence Montaigne.

-Hoodman Blind is to be produced at the —Hoodman Blind is to be produced at the California Theatre, San Francisco, on Feb. 15. by McKee Rankin's stock company. Mr. Rankin will himself take the part of the Gypsy, Fred de Belleville that of Jack Yeulett, Dan Harkins that of Mark Lezzerd, and Mrs. McKee Rankin will be seen in the dual role of Nance and Jess.

There was quite a gathering of advance agents, or "expense accounts," as they are sometimes called, in Chicago last week. Among those who met at a certain hotel last Thursday evening were Frank McKee, James Regan, Robert Arthur, Ariel N. Barney, Samuel Cox, Timothy Shea, J. J. Rosenthal, Lewis Weed and Ben Storm

The Coming Irish Comedian.

J. P. Sullivan, as an Irish comedian, has at one bound surpassed Joseph Murphy, W. J. Scanlan and other leading exponents of Irish character. In the idyllic Irish play. The Ivy Leaf, he has played East and West during this season, and has left a fine record everywhere. Mr. Williams, the able critic of the Toronto Globe, thus discourses of Mr. Sullivan's abilities:

where. Mr. Williams, the able critic of the Toronto Globe, thus discourses of Mr. Sullivan's abilities:

"The Ivy Leaf must take its place in the ranks of dramatic literature as a strong, crisp, original and essentially Irish play, full of powerful and thrilling situations, and admirably constructed from first to last. Murty Kerrigan, the hero of the play, was admirably represented by John P. Sul ivan, who walks the stage every inch an Irishman of the very best type. Tall, stalwart, and grandly proportioned as he is, it takes no stretch of imagination to believe that Nolan and Donovan should have a wholesome dread of coming within reach of him. Mr. Sullivan speaks with the richest of 'brogues,' and his acting is such as to wholly lose his own identity in that of Murty Kerrigan. Whether he can play any other character or not, it is very certain that a nearer approach to perfection for a representative of Murty Kerrigan could not be found on the American stage. Unlike nearly all Irish comedians, he does nothing for the sake of self-glorification, placing a consci. attous regard for dramatic consistency before all considerations of personal or individual success. It could surprise no intelligent playgoer who saw him last night to learn ere another season has passed over his head that Mr. Sullivan hab become the most popular, as he is now unquestionably the best, Irish comedian on the American stage. Mr. Sullivan has a rich, melodious voice, of great power and considerable compass, and his splendid singing of really excellent songs constituted a pleasing feature of the evening's entertainment. Ivy Leaf was well put upon the stage, and it is very seldom that such admirable scenic effects have been seen in Toronto."

Mr. Sullivan is now playing at the Novelty Theatre,

Mr. Sullivan is now playing at the Novelty Theatre,

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I. I. — I have given John S. Murphy, my brother, creminsient to play the piece, but no one clies.

(Signed)

NOTICE.

STARS AND COMBINATIONS Wishing time for the balance of this season at the ACADEMY OF MUSIC. Alas those having contracts with Academy of Music-lesse communicate with the undersigned. H. J. CONWAY, Sole Manager, Academy of Music, Baltimore, Md.



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NOTICE.

On and after February 8, 1886, PAQUITA dates will be filled with my picturesque play, entitled

THE HEROINE IN RAGS Which has not been played since 1877, when it pucked the Arch Street Theatre, Philadelphia, for two weeks; played one week in Cleveland, to large business, and packed Library Hall, Pittsburg. Mins Effe Effeier was the heroine on these occasions. The next among Mins Effeier was prevailed upon to devote her taleants to Rocalind and Iuliet. This was the cause of the withdrawal of the play from the stage. I could find no one who would fit the part satisfactority until this ession, when Mins May Mills' enquisite performance of Paquita Proved to me that I had found a new Heroise in Ray.

The play will be presented in a new scenic dress and the following excellent cast;

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